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Borgstrom, Hjalmar
[Hamlet]
Hamlet

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1916

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à Ferruccio Busoni.

Hjalmar Borgstrøm:

HAMLET

Symfonisk Digtning
for Klaver og Orkester.

Symphonische Dichtung
für Klavier und Orchester.

Poème symphonique
pour Piano et Orchestre.

Symphonic poem
for Piano and Orchestra.

Orkester-Partitur.

Orkesterstemmer.

For 2 Klaverer. Kr. 7.00 net.

Forlagets Eiendom.

Kjøbenhavn, Leipzig.
Wilhelm Hansen,
Musik-Forlag.

London:
Augener Limited.

Stockholm.
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HAMLET.

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Den symfoniske Digtning »Hamlet« er anlagt efter følgende Plan:

Hamlet vandrer om Natten ensom og tungsindig — hans Faders Gjenfærd viser sig og forlanger Hævn over Morderne — Hævntanken rodfæstes i Hamlets Sind.

Ophelia kommer lig en overjordisk Aabenbaring uforventet ind paa Hamlets Livsvei — hans Hjerte fængsles af hendes kvindelige Ynde — han begeistres — han tilbeder hende i stille Henrykkelse.

Gjenlyd af Faderens Forlangende — Hamlet vækkes af sine Drømme — Ophelias Billede lyser endnu i hans Sjæl — fornyede Paamindelser om Hævnpligten fordriver det.

Hamlets Natur modstræber sig — den grufulde Handling indgyder ham Modvilje — men Hævntanken antager mere og mere den ubønhørlige Retfærdigheds Skikkelse — en indre Magt driver ham uimodstaaelig fremover til Opfyldelsen af Gjenfærdets Krav.

Hævnen fuldbyrdes.

Atter vender Hamlet sin hele Hu til Ophelia — han beruser sig i Tanken paa Gjensynet.

Hendes Aand er nedsunket i Vanviddets Mørke.

Hamlet rystes; Fortvivlelse gjennemrisler ham.

En Sørgemarsch. Ophelia bæres til Graven under Klokkeklang — Hamlet vier hende i sit Hjerte en smertelig Afskedshilsen — han betages af en heftig, oprivende Sorg.

Sørgemarschens Toner forstummer.

Hamlet føler sig færdig med Livet.

Han dør.

Klokkerne ringer videre.

Die symfonische Dichtung Hamlet baut sich auf folgendem Plan auf:

Einsam und voller Schwermut wandelt Hamlet zur Nachtzeit einher — seines Vaters Geist erscheint ihm und fordert Rache an den Mördern. — Rachegedanken umdüstern Hamlets Seele.

Plötzlich erscheint, einer überirdischen Offenbarung gleich, Ophelia auf Hamlets Lebenspfad — ihr mädchenhafter Zauber umstrickt sein Herz — er flammt in Begeisterung auf — er betet sie an in stiller Verzückung.

Wiederhall vom Verlangen des Vaters — Hamlet schreckt auf aus süssem Träumen — noch strahlt in lichter Reine Ophelias Bild in seiner Seele — immer aufs neu doch verdrängt von der mahnenden Forderung.

Hamlets Natur sträubt sich vor der grauenvollen Tat — voll Abscheu wendet sein edler Sinn sich von ihr ab — doch immer deutlicher nimmt der Rachegedanke die Gestalt der unerbittlichen Gerechtigkeit an — unaufhaltsam treibt eine finstre Macht ihn, die Forderung des Abgeschiedenen zu erfüllen.

Die Tat der Rache wird vollbracht. Wieder ergreift die Seele Hamlets das sehnende Verlangen nach der Frau seines Schicksals — der Gedanke des Wiedersehens mit ihr berauscht ihn

Ophelias Geist aber ist in die Nacht des Wahnsinns gesunken. Erschüttert ist Hamlet Zeuge der Zerstörung. — Verzweiflung packt ihn.

Trauermarsch. — Unter Glockengeläute trägt man Ophelia zu Grabe. — Hamlet sagt ihr in aller Stille ein schmerzliches Lebewohl — leidenschaftlich zehrt der Kummer an ihm.

Der Klang der Trauermusik verstummt.

Hamlet fühlt alles Leben in sich zerbrochen.

Er stirbt. Die Trauerglocken verhallen.

The symphonic poem »Hamlet« has been composed according to the following plan:

Hamlet is walking about in the night lonely and melancholy — his fathers ghost appears calling down vengeance on the murderers — the idea of revenge roots itself in Hamlet's mind.

Ophelia, like a superhuman apparition, unexpectedly crosses Hamlet's way of life — his heart is attracted by her womanly grace — he is raptured — he adores her in silent ecstasy.

An echo is heard of his father's demand — Hamlet is aroused from his dreams. — The image of Ophelia is still luminous in his soul. — Renewed admonitions of his duty of revenge banish the charming image.

Hamlet's natur is reluctant — the horrid action inspires him with repugnance — but the thought of revenge assumes more and more the form of inexorable justice — an interior power forces him irresistibly towards the fulfilment of the ghost's demand.

The revenge is carried out.

Hamlet's mind is again thoroughly bent upon Ophelia — his spirits are excited to a very high pitch when thinking of his meeting her again.

Her soul, however, is plunged into the gloom af madness.

Hamlet is deeply agitated with sorrow; he is chilled with despair.

A funeral march. Ophelia is carried to her tomb while the funeral bells are tolling. — Hamlet sends her from his heart a mournful parting farewell — he is overcome with a violent harrowing affliction

The tones of the funeral march are dying out.

Hamlet feels that he has done with life.

He dies.

The bells continue to toll.

Voici la conduite du poème symphonique »Hamlet«:

Hamlet erre de nuit mélancolique et solitaire — le spectre de son pére lui apparaît demandant vengeance contre ses assassins — l'idée de vengeance s'enracine dans l'âme d'Hamlet.

Ophélie, semblable à une apparation céleste, se montre inopinément sur le chemin d'Hamlet — son cœur est captivé par sa grâce féminine — il tombe dans l'extase — il l'adore dans un transport de ravissement silencieux.

Echo de la demande du père — Hamlet est réveillé de sa rêverie — l'image d'Ophélie brille encore dans son cœur — elle fuit dedant l'ombre toujours croissante de la vengeance à accomplir.

Le naturel d'Hamlet se révolte — l'action horrible lui inspire de la répugnance — l'idée de vengeance cependant prend, de plus en plus, la forme de la justice inexorable — une force intérieure la pousse irrésistiblement vers l'accomplissement de la demande du spectre

La vengeance est accomplie.

Le désir d'Hamlet le porte de nouveau vers Ophélie — l'idée de la revoir l'enivre.

L'esprit d'Ophélie est plongé dans les ténèbres de la folie.

Hamlet est profondément ému; le desespoir s'empare de tout son être

Une marche funèbre Ophélie est portée en terre aux sons des cloches — Hamlet lui adresse dans son cœur des adieux douloureux — il est saisi d'un chagrin violent et déchirant.

Les sons de la marche funèbre s'éteignent.

Hamlet sent qu'il n'a plus rien à espérer de la vie.

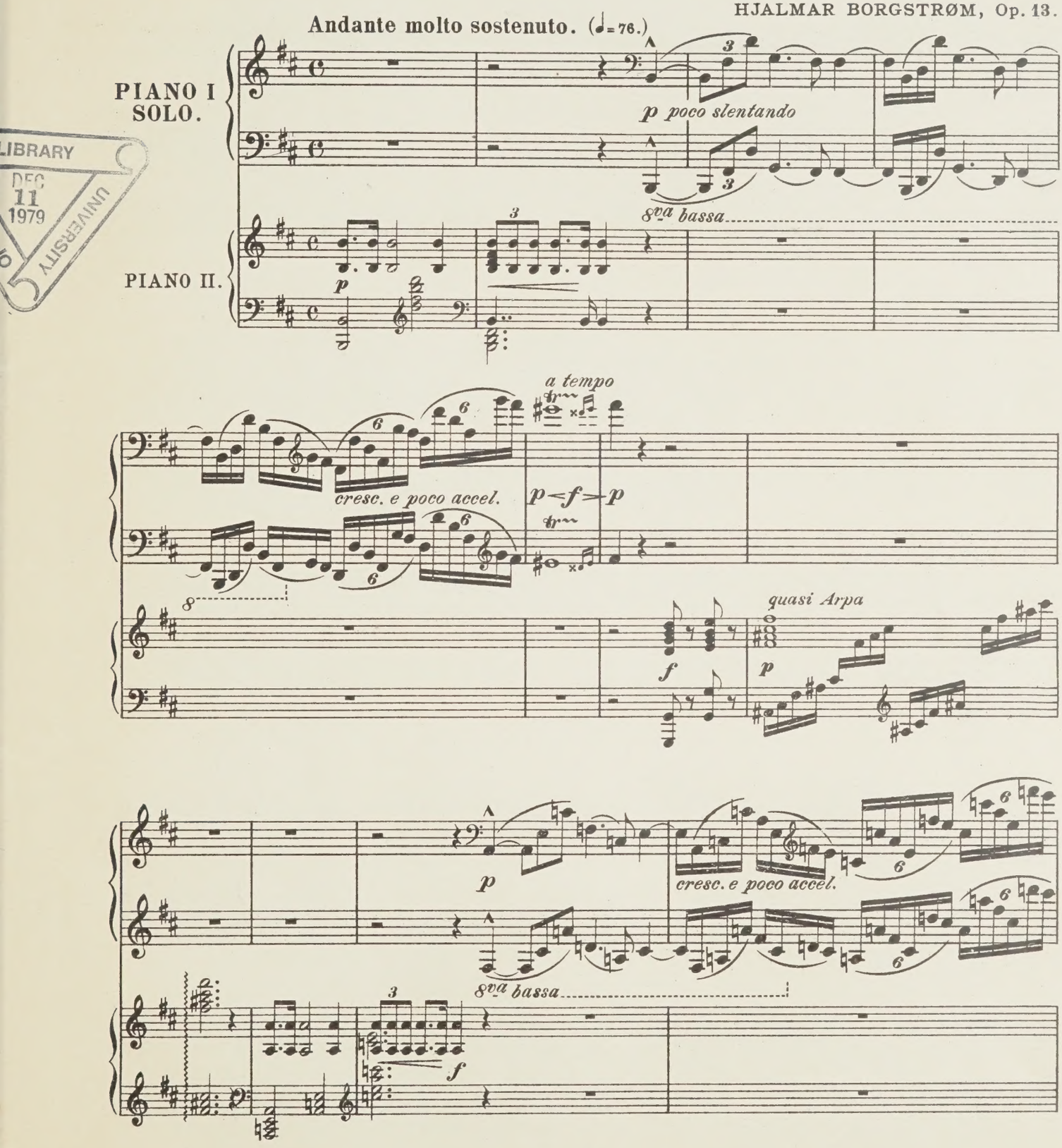
Il meurt

Les cloches continuent à tinter.

Aufführungsrecht
vorbehalten.

HAMLET.

HJALMAR BORGSTRØM, Op. 13.



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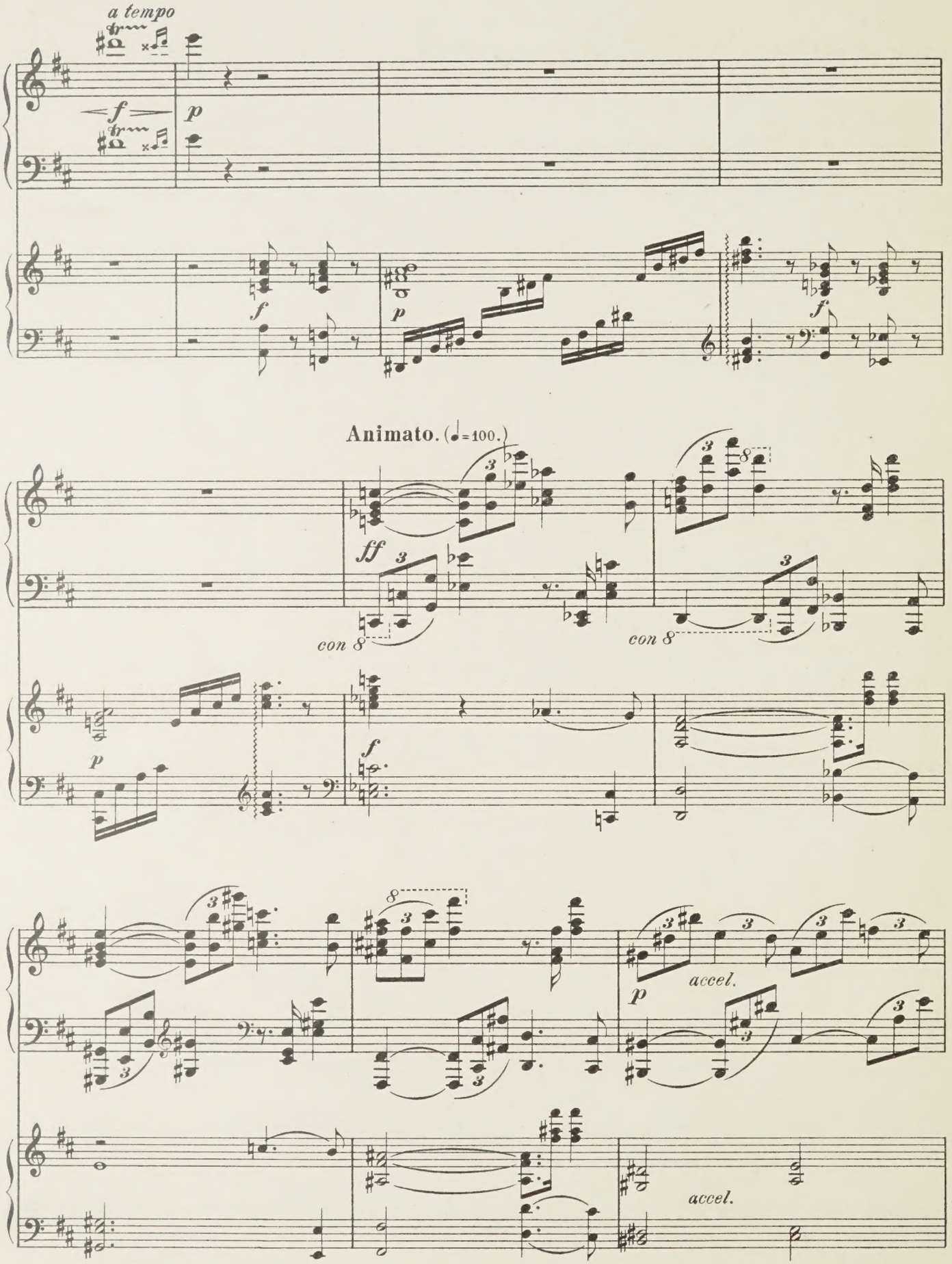
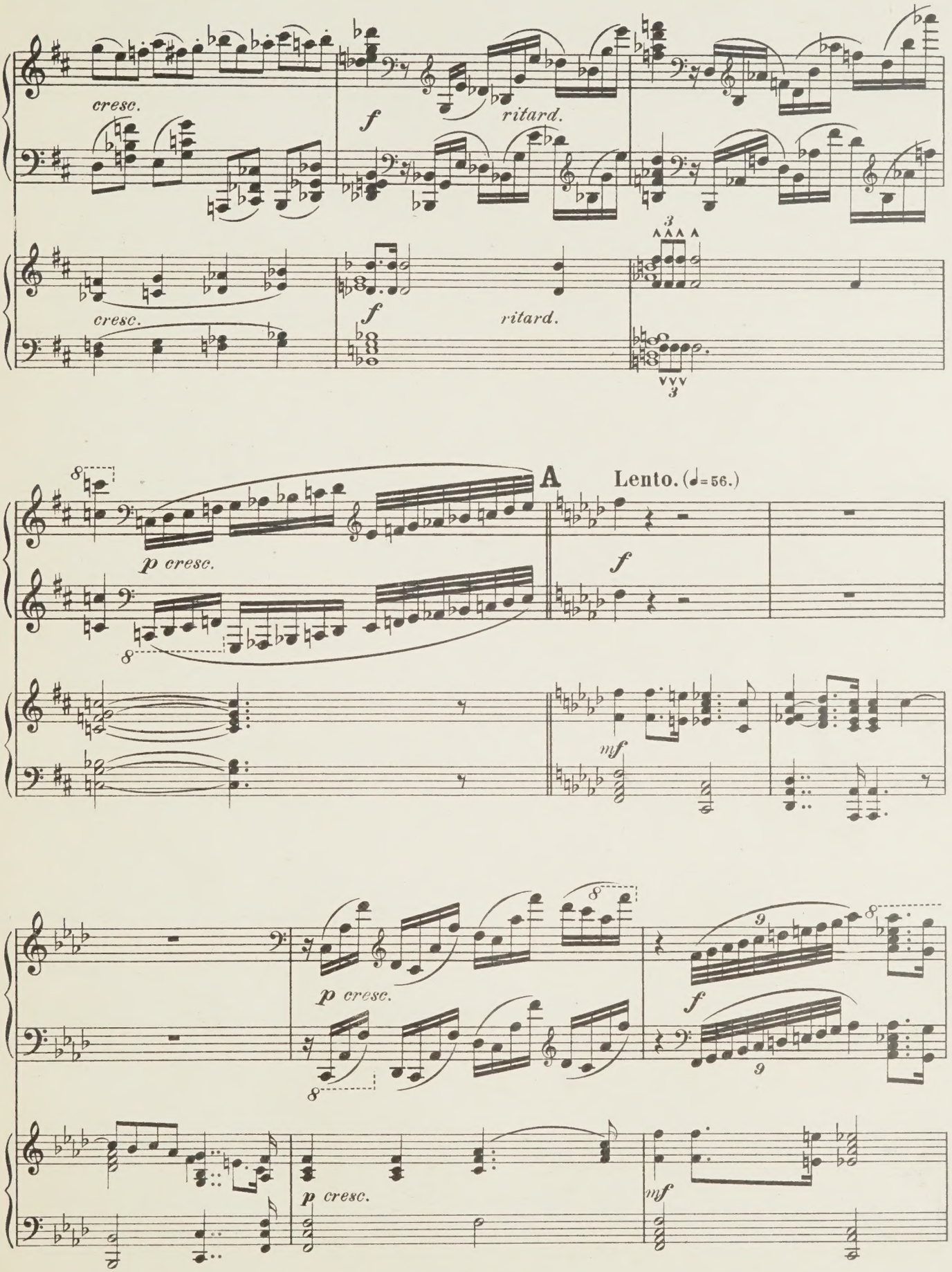
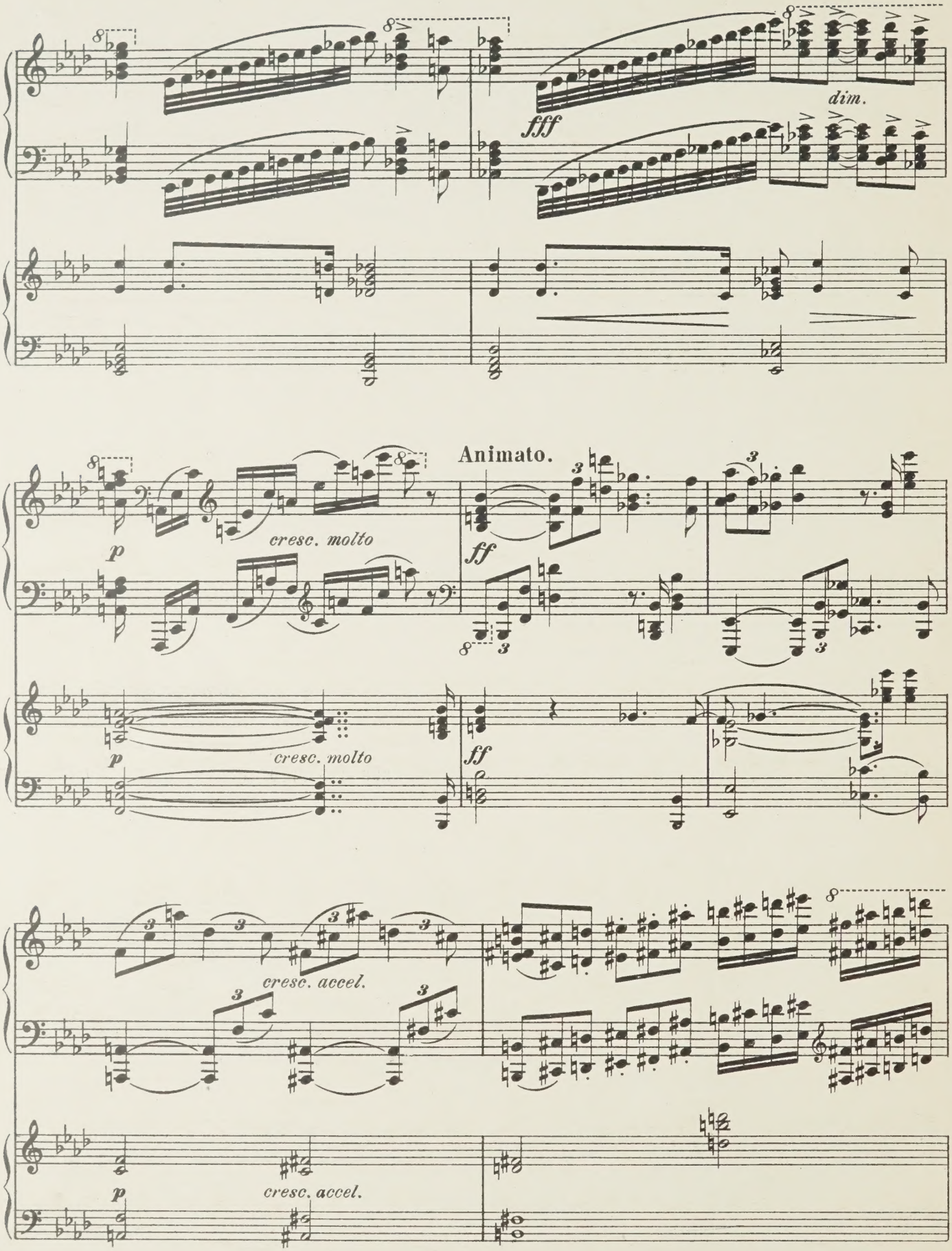
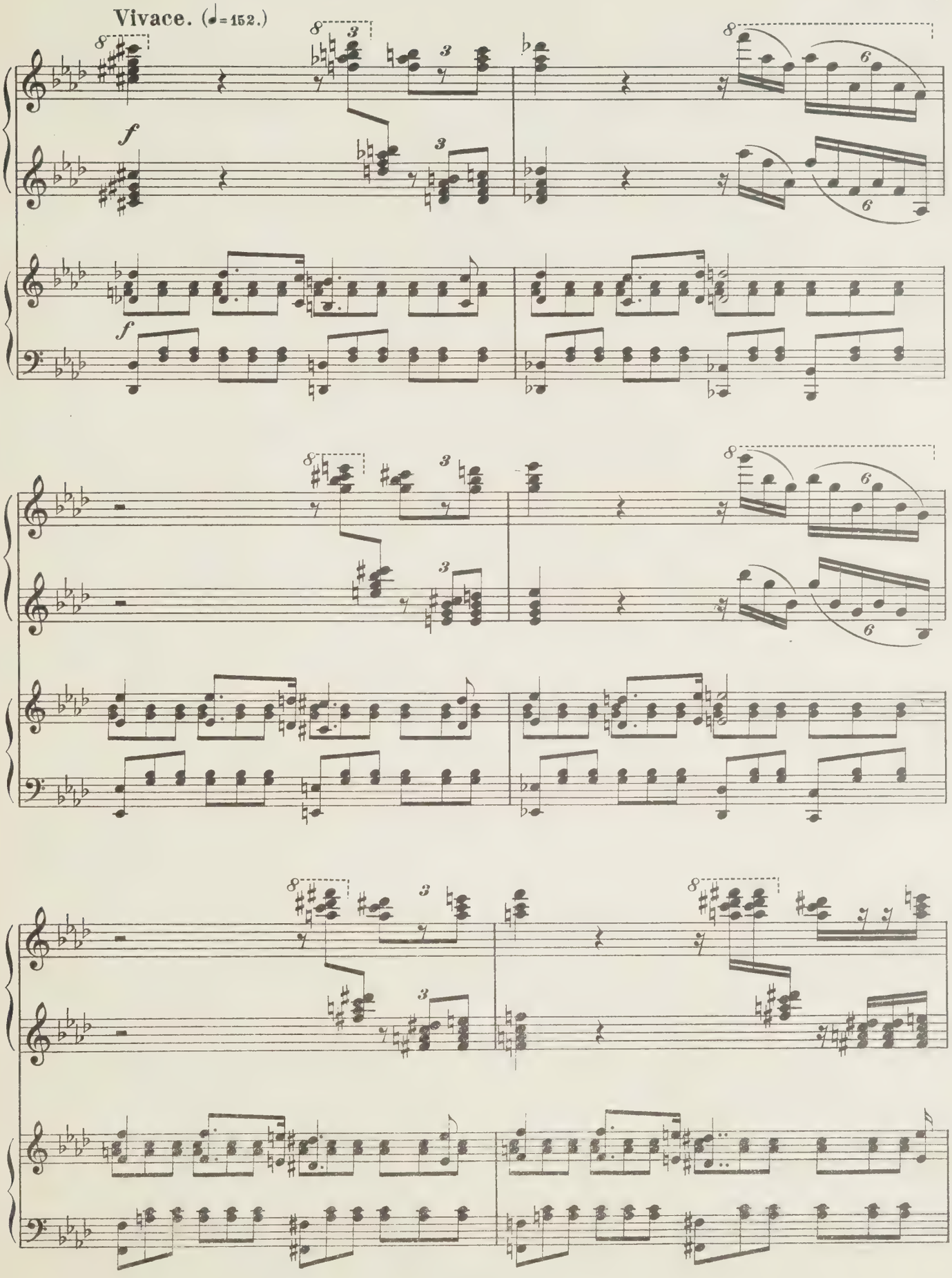
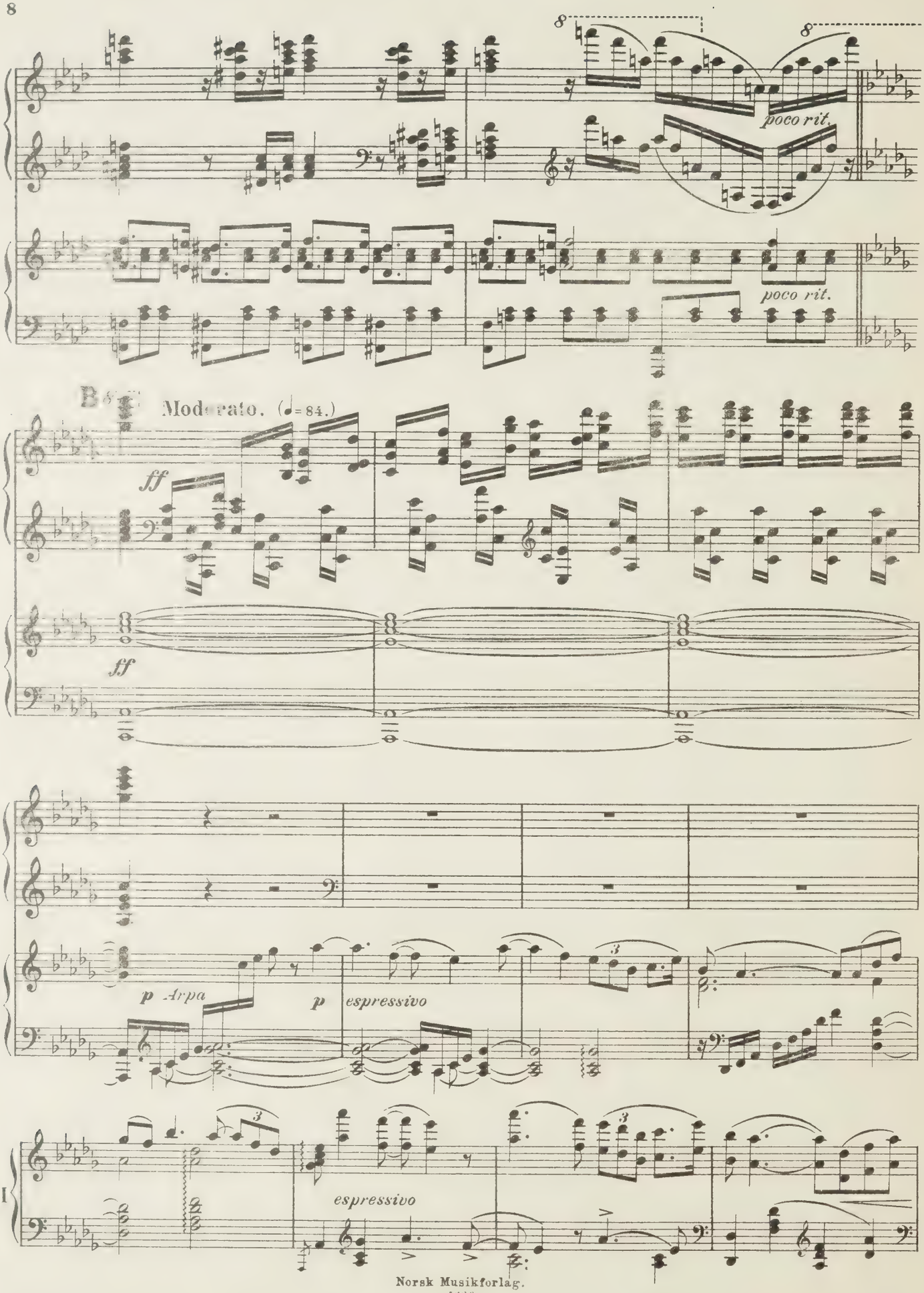
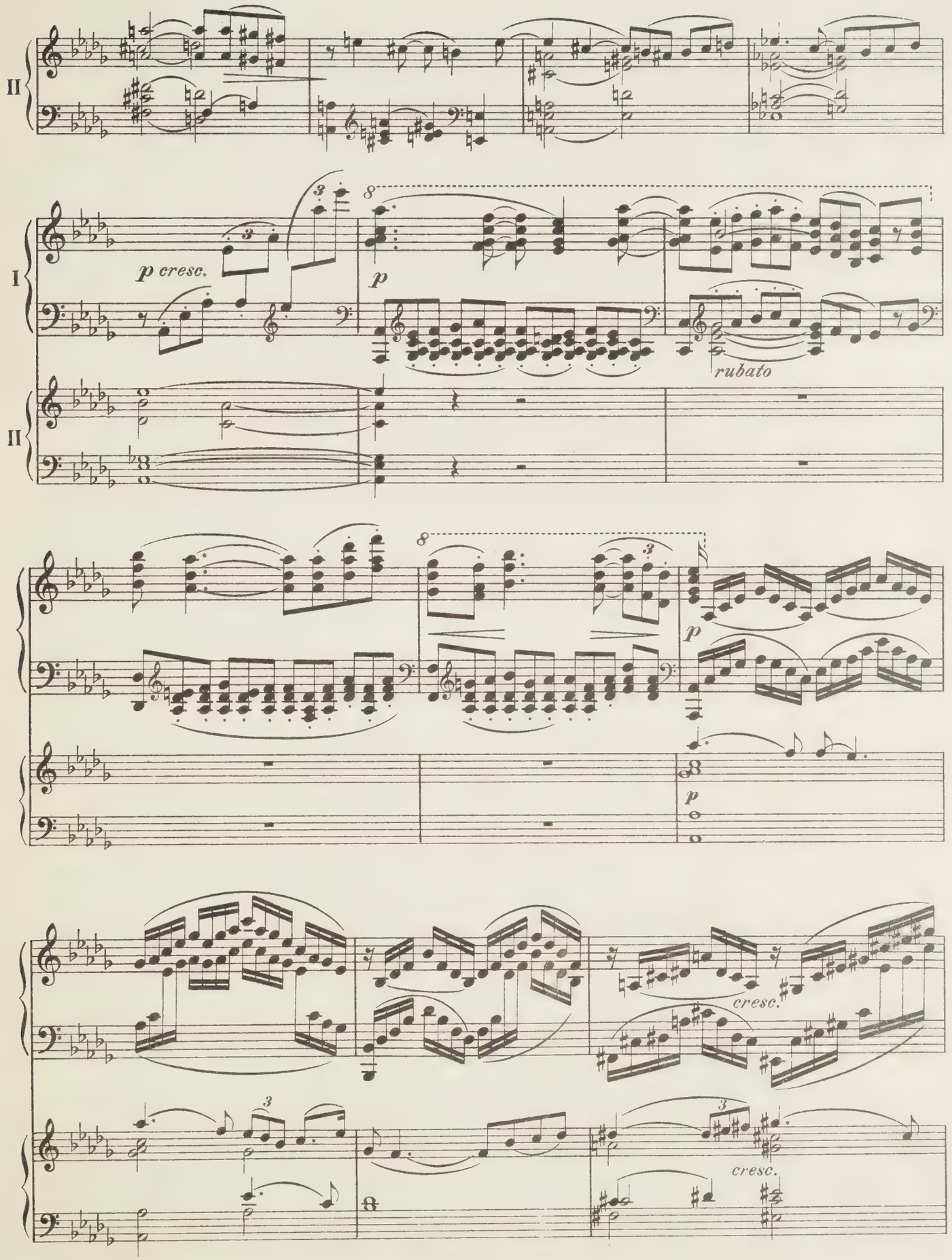

a tempo
f
p
f
p
f
Animato. (♩=100.)
ff
con 8
con 8
p
f
8
accel.
p
accel.

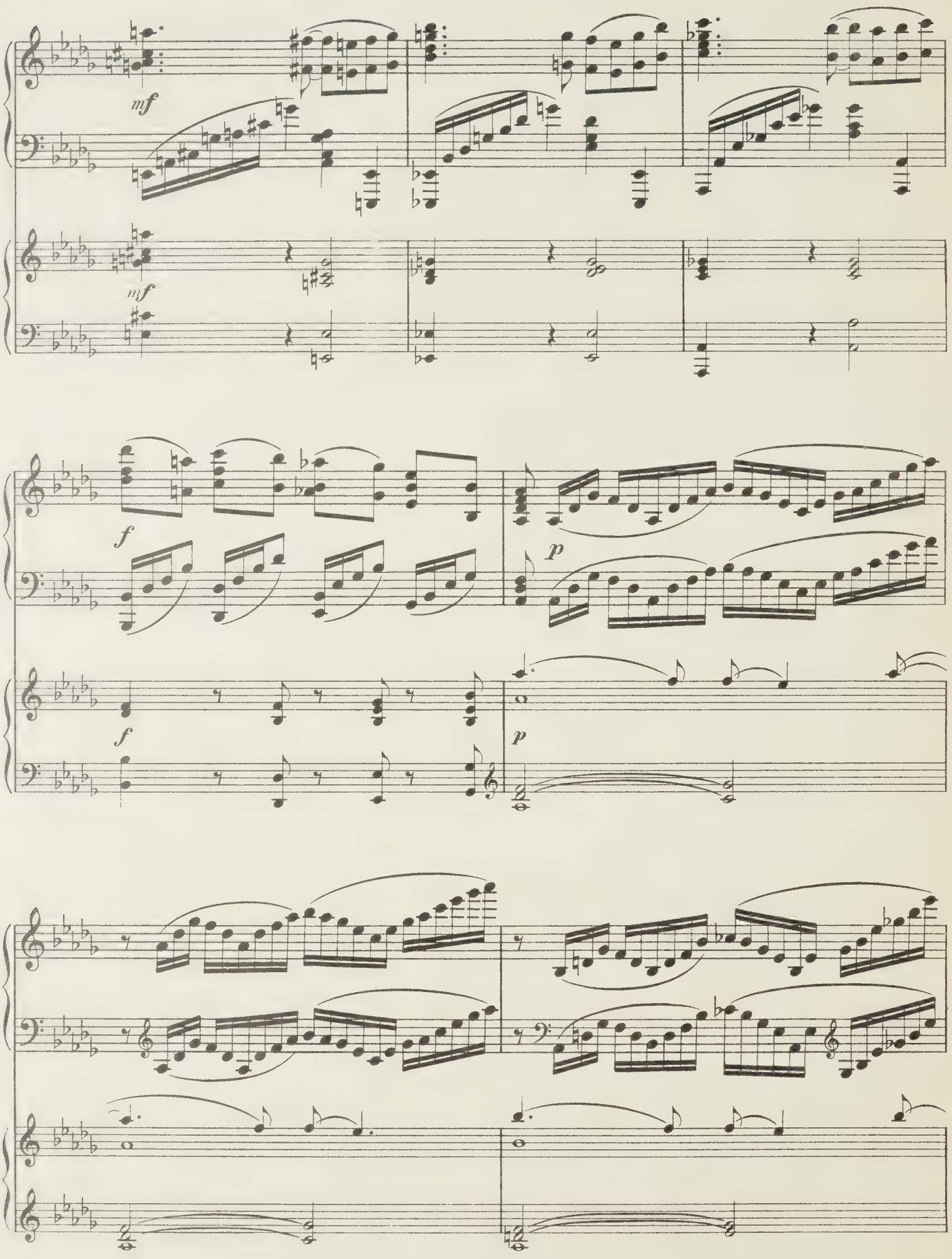

cresc.
f
ritard.
cresc.
f
ritard.
A
Lento. (♩=56.)
p cresc.
f
mf
p cresc.
f
p cresc.
mf

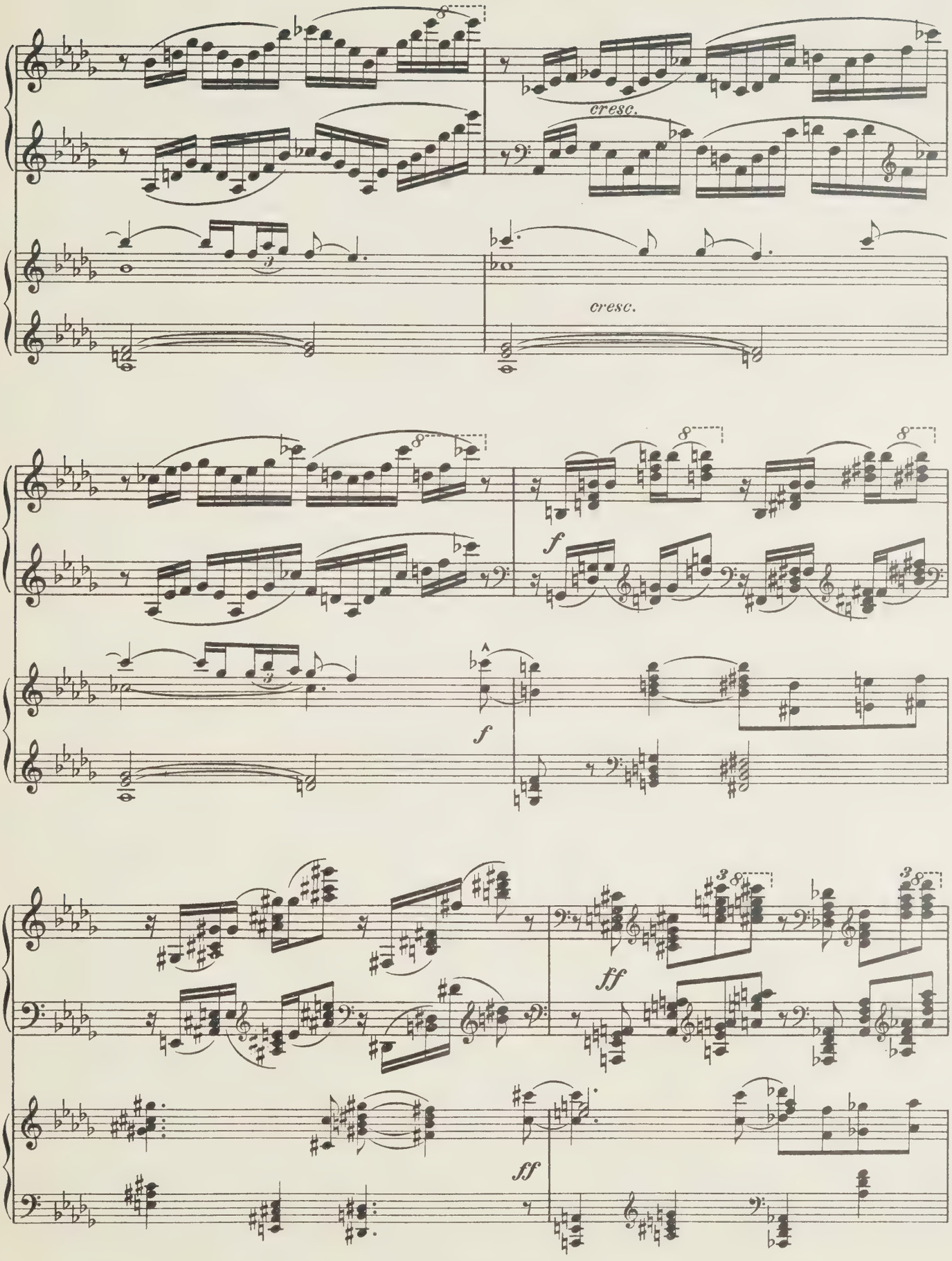

fff
dim.
Animato.
p
cresc. molto
ff
p
cresc. molto
ff
cresc. accel.
p
cresc. accel.

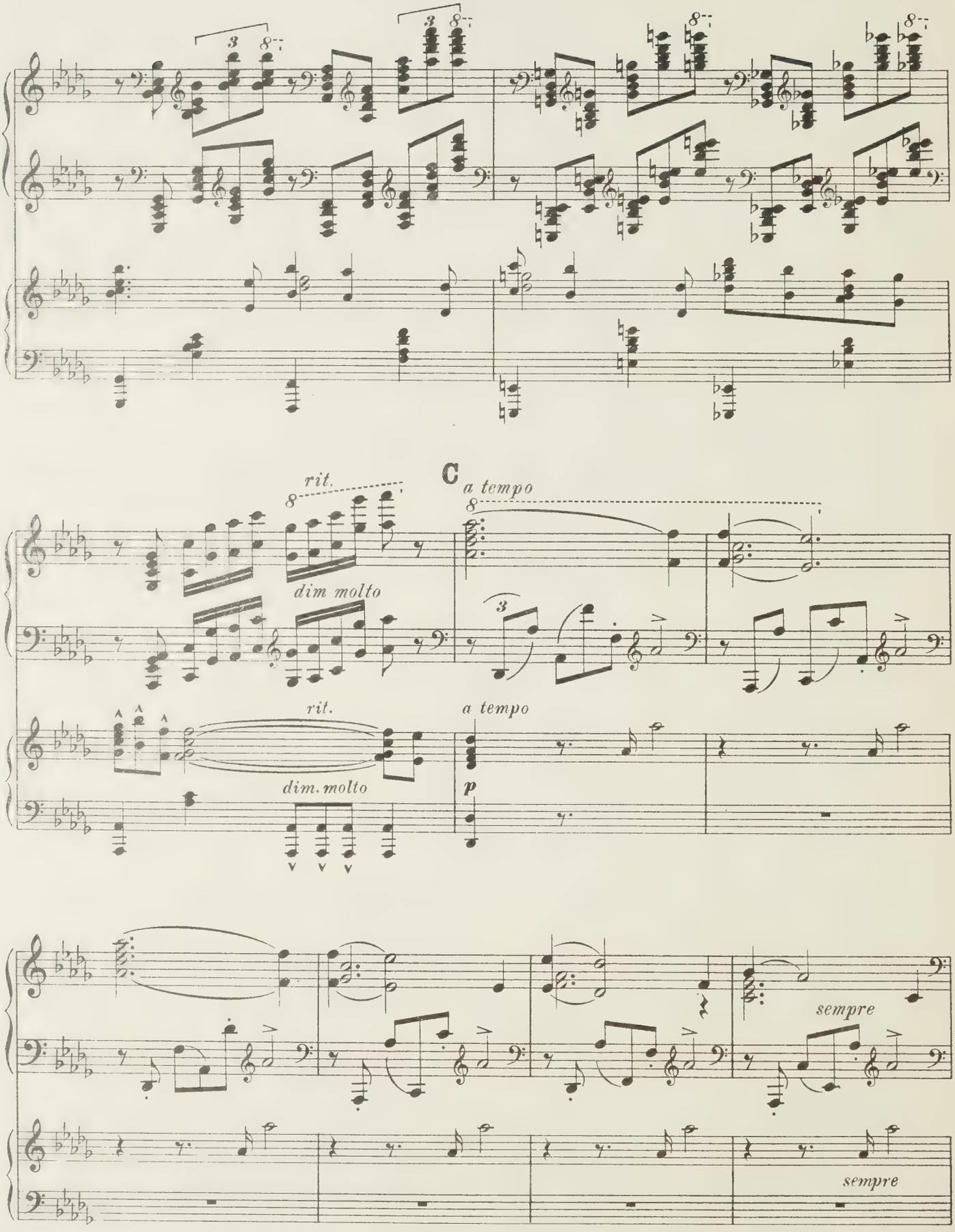

Vivace. (♩=152.)
f
f

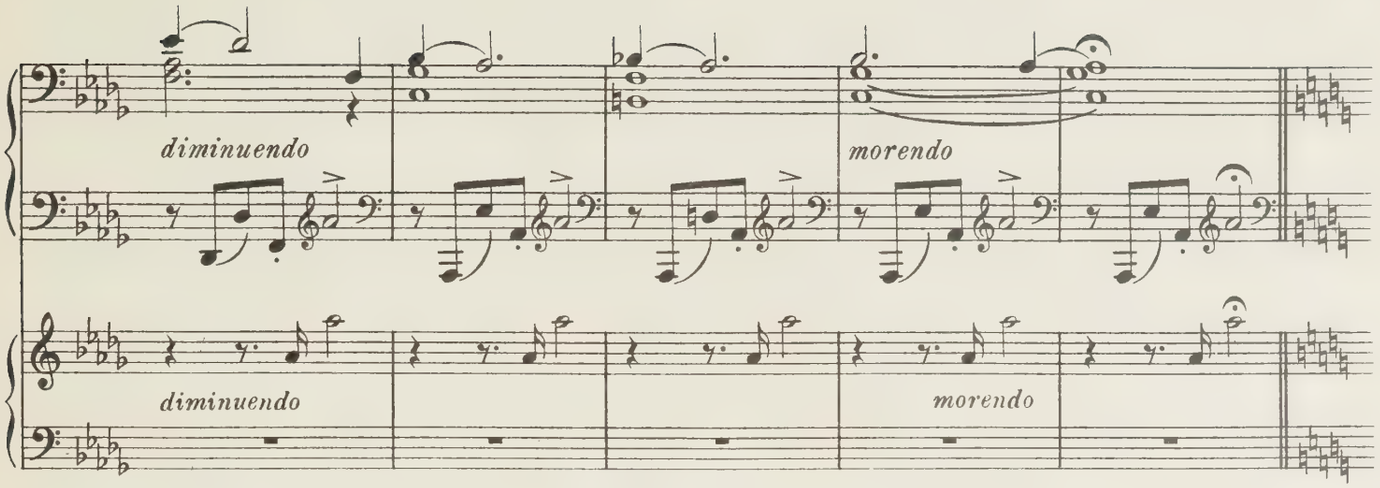

8
8
poco rit.
poco rit.
B
Moderato. (♩= 84.)
ff
ff
p Arpa
p espressivo
3
3
II
espressivo

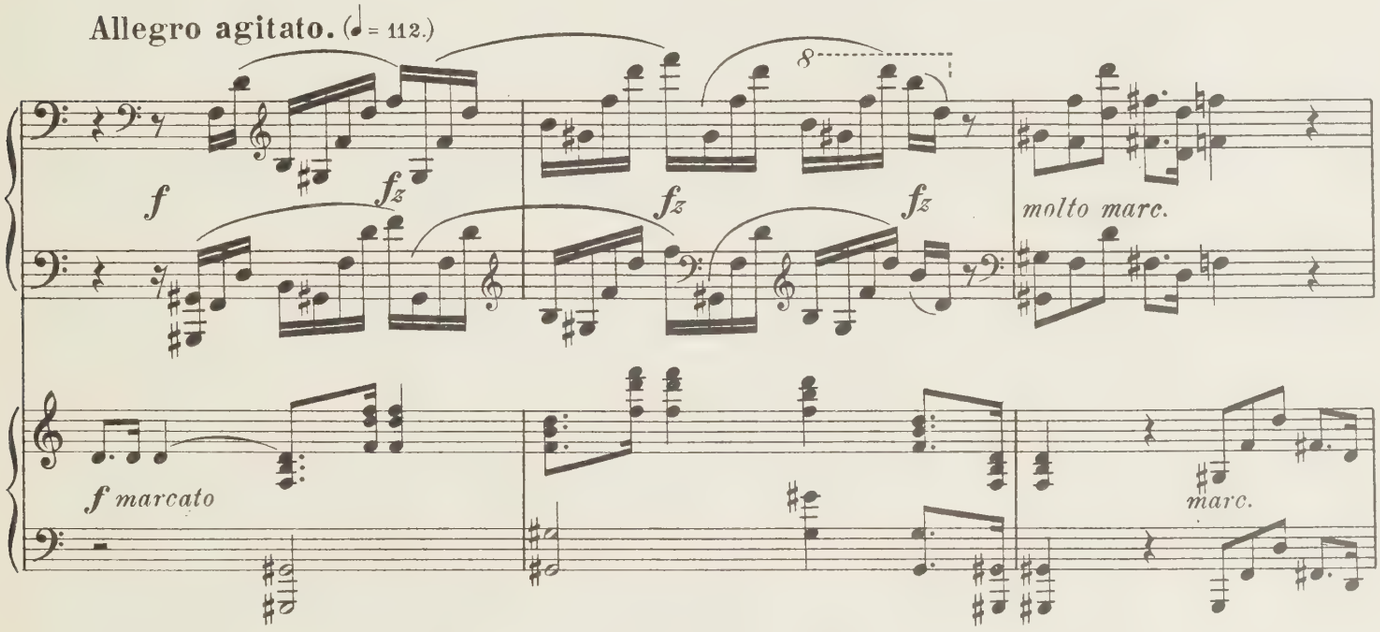

II
I
p cresc.
p
rubato
II
p
p
cresc.
cresc.

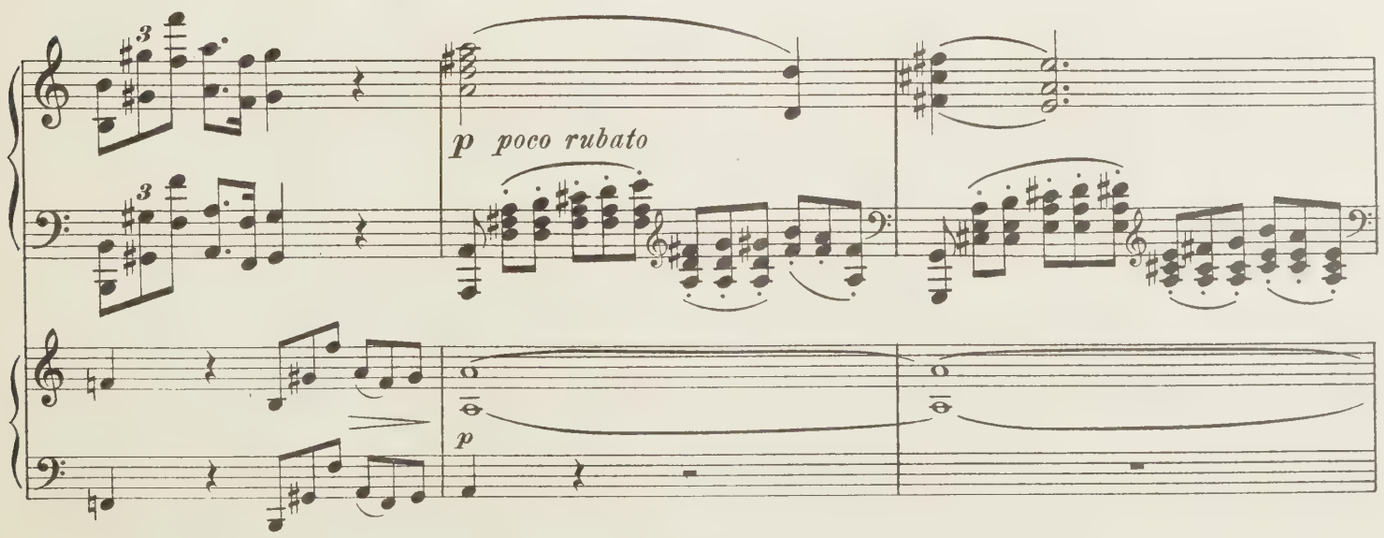

mf
mf
f
p
f
p

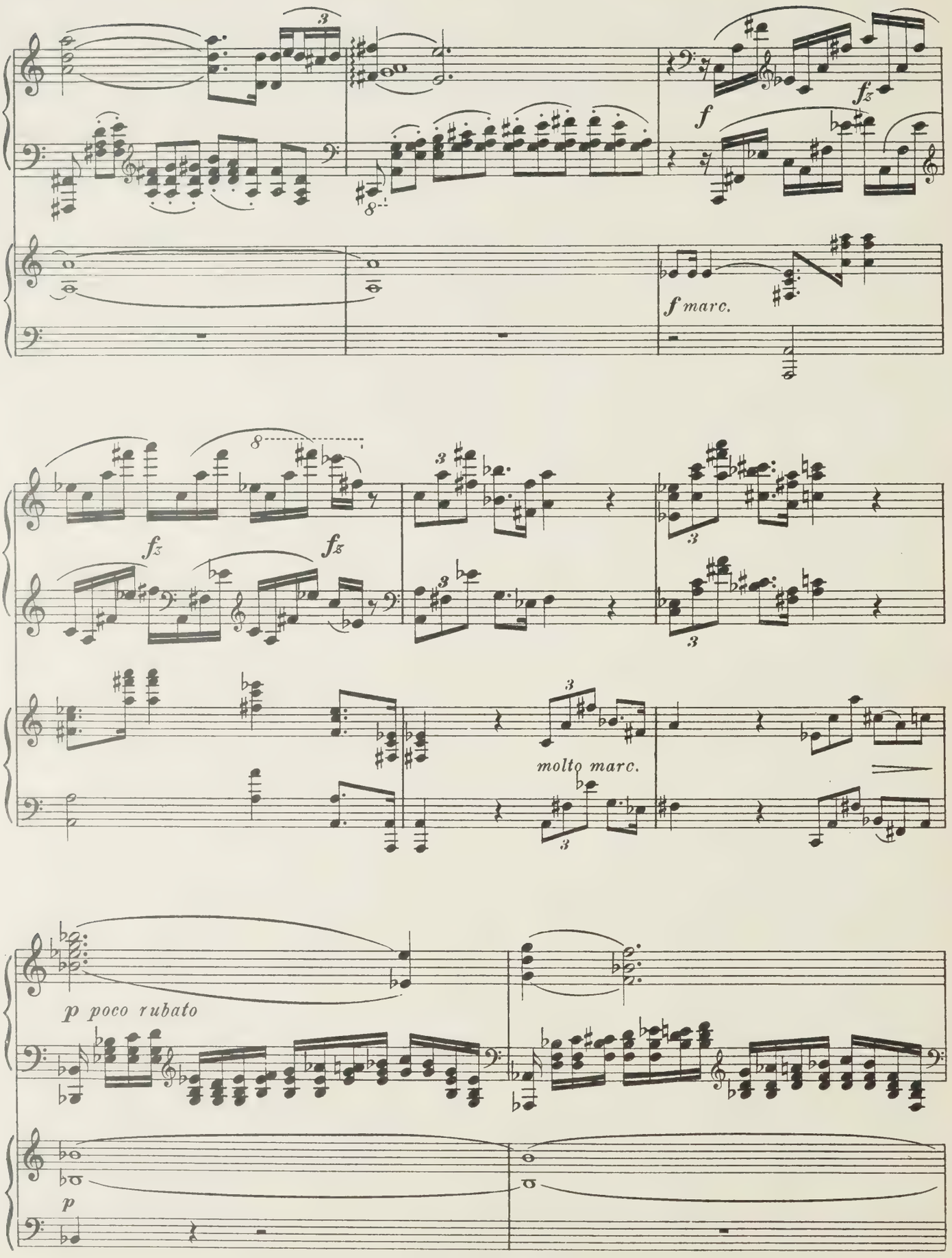

cresc.
cresc.
f
f
ff
ff

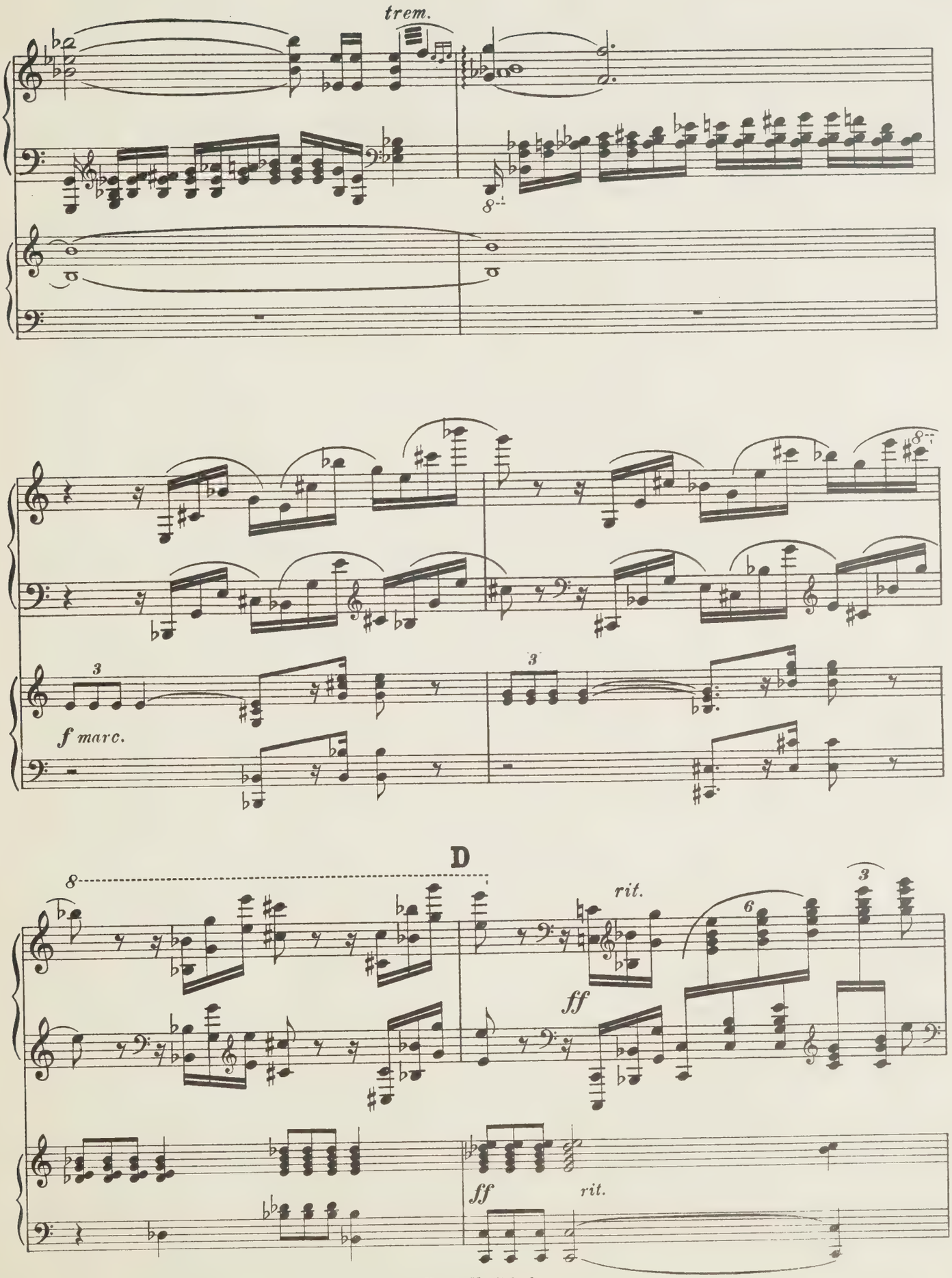

rit.
dim molto
C
a tempo
rit.
dim. molto
a tempo
p
sempre
sempre

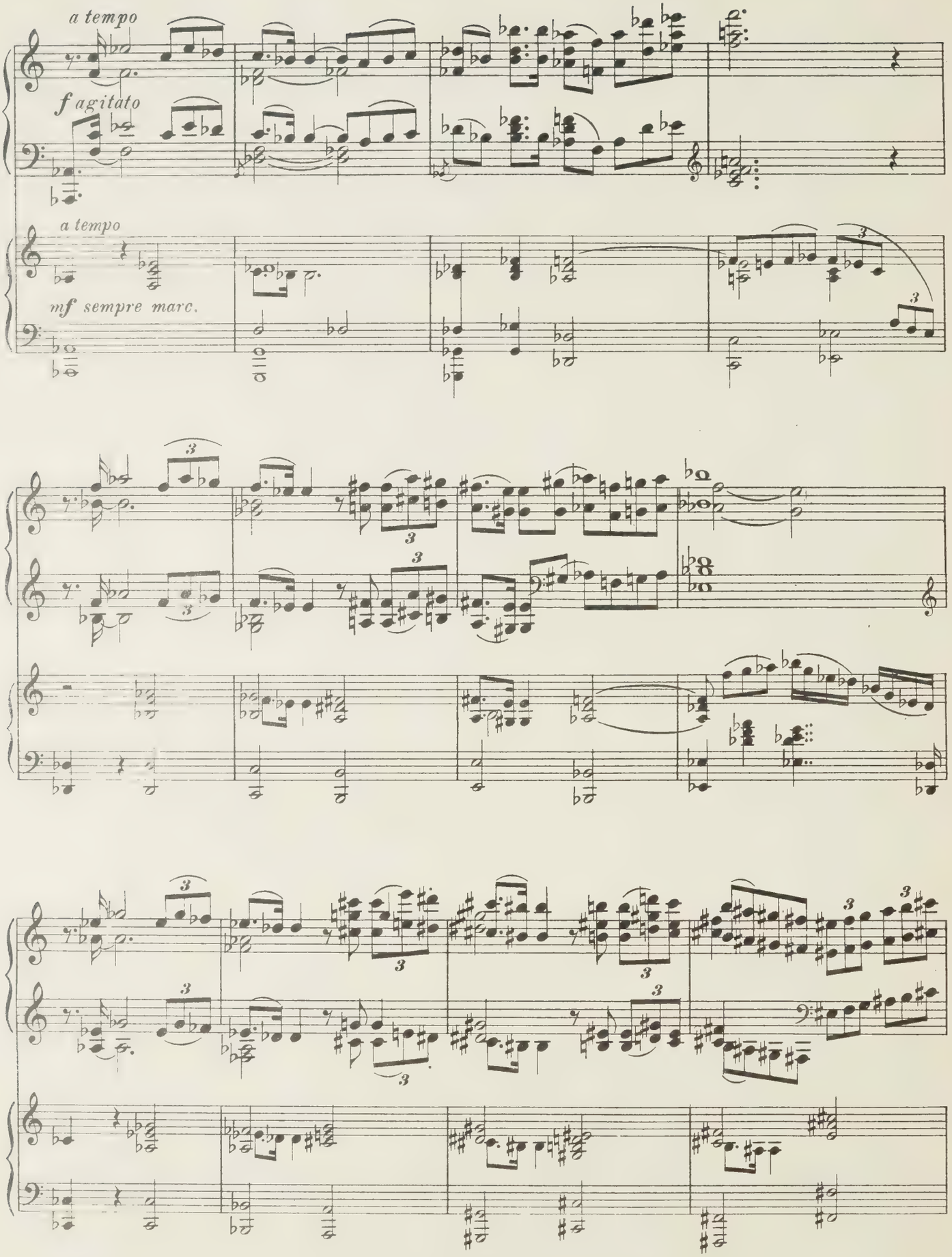

diminuendo
morendo
diminuendo
morendo

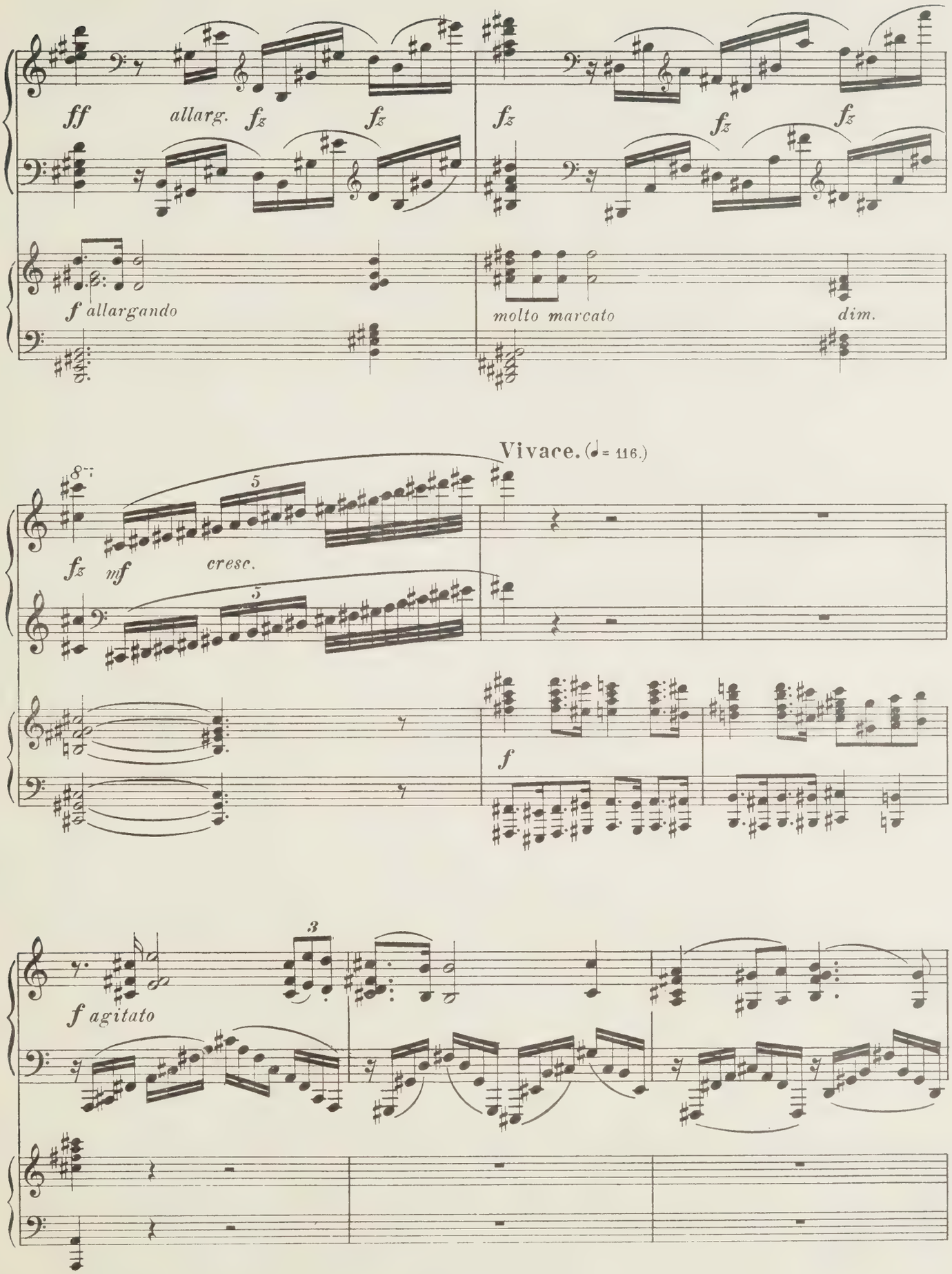

Allegro agitato. (♩= 112.)
f
fz
fz
fz
molto marc.
f marcato
marc.

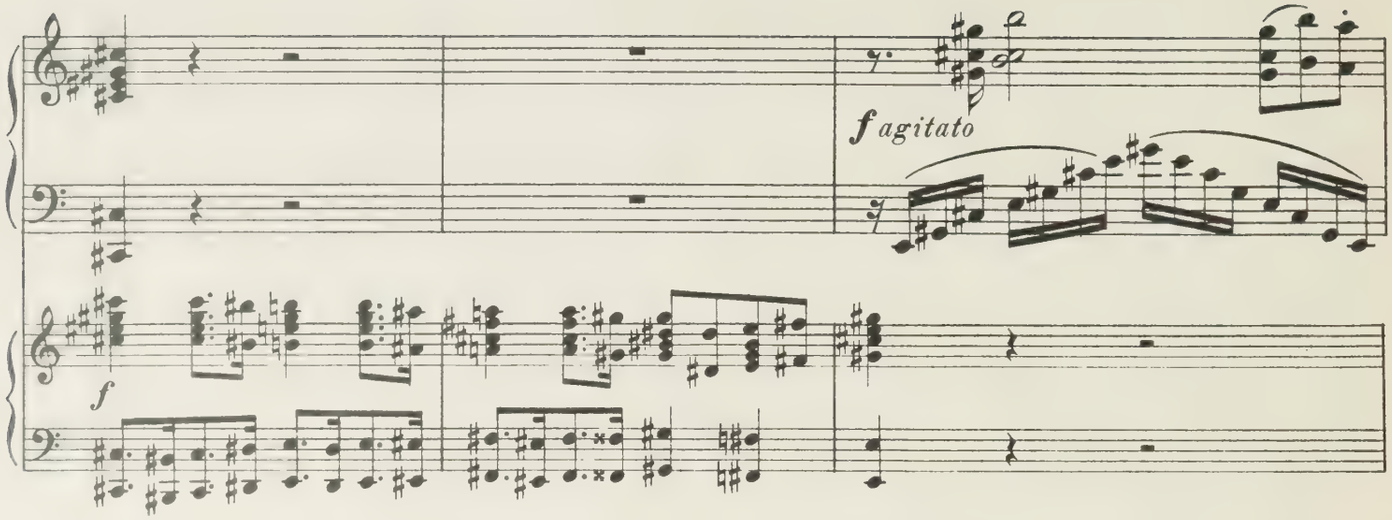

p poco rubato
p

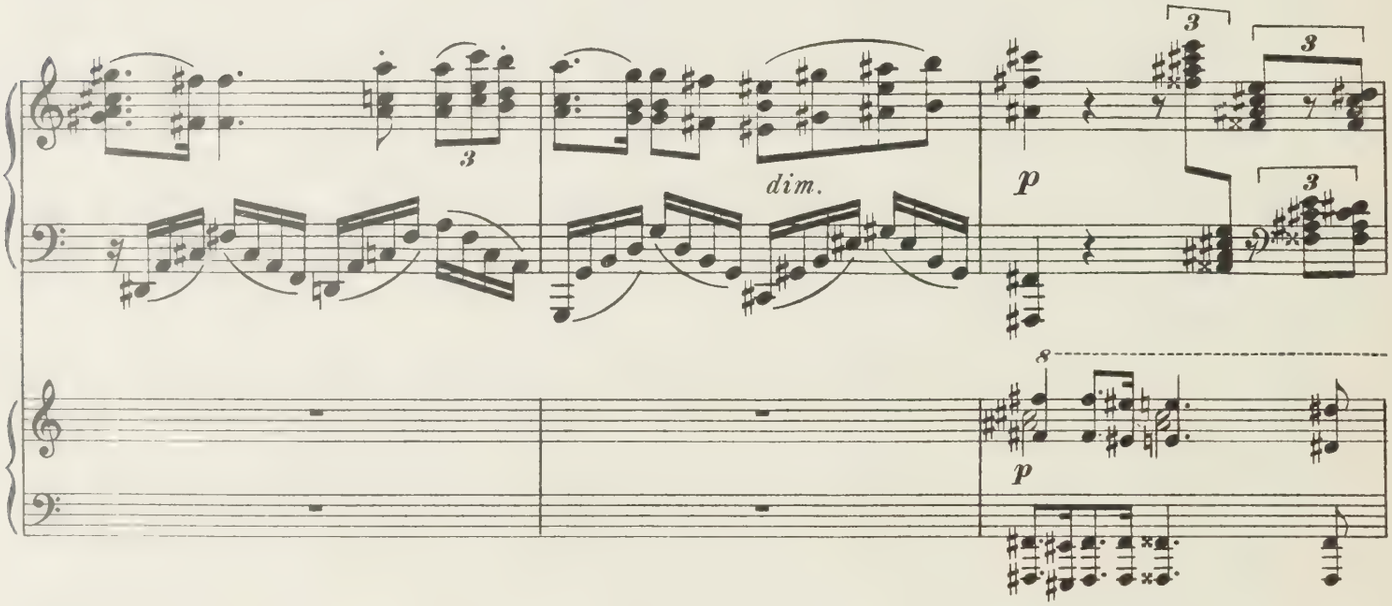

fz
f
f marc.
fz
fz
molto marc.
p poco rubato
p


trem.
8
f marc.
3
3
D
8
rit.
6
3
ff
ff
rit.


a tempo
f agitato
a tempo
mf sempre marc.

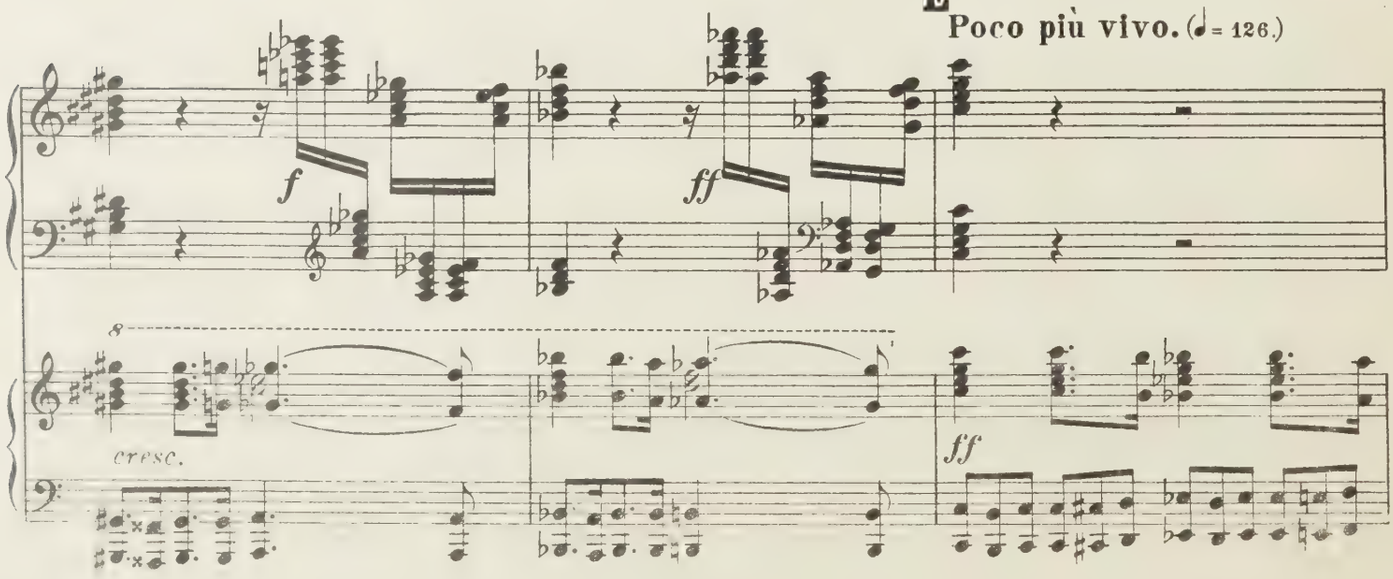

ff
allarg.
fz
fz
fz
fz
fz
f allargando
molto marcato
dim.
Vivace. (♩= 116.)
fz
mf
cresc.
f
f agitato

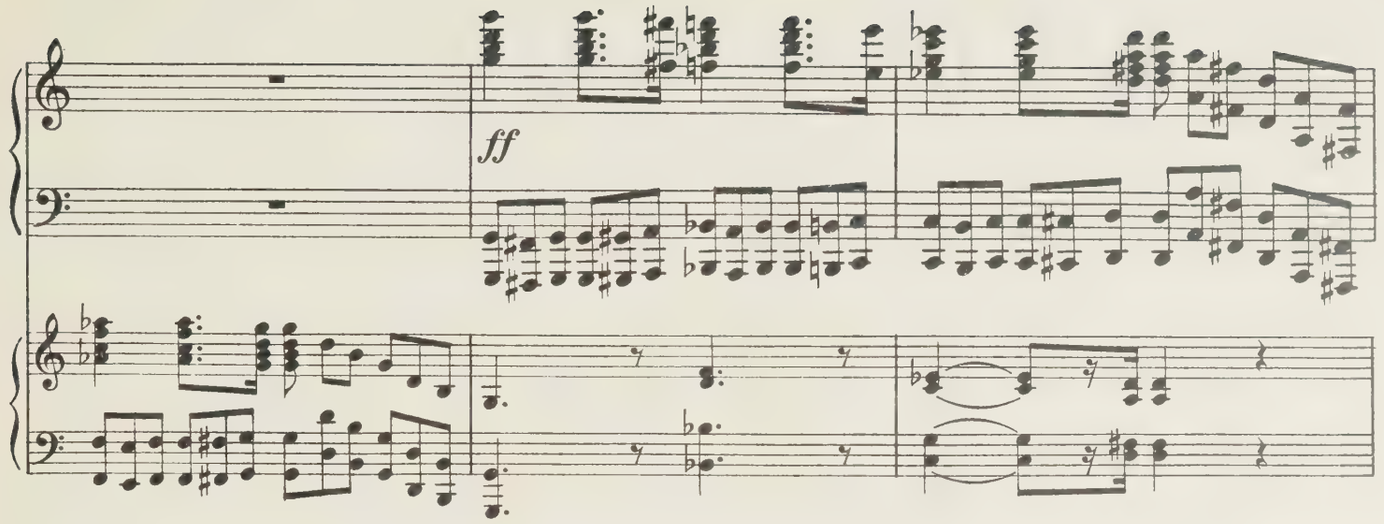


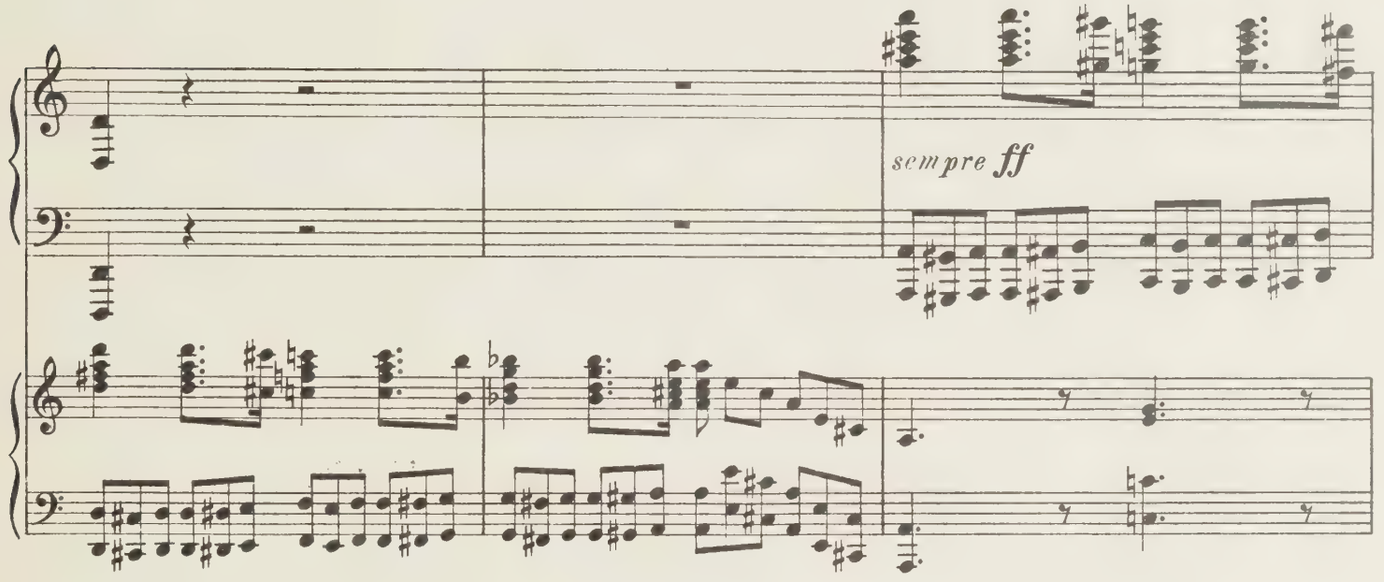


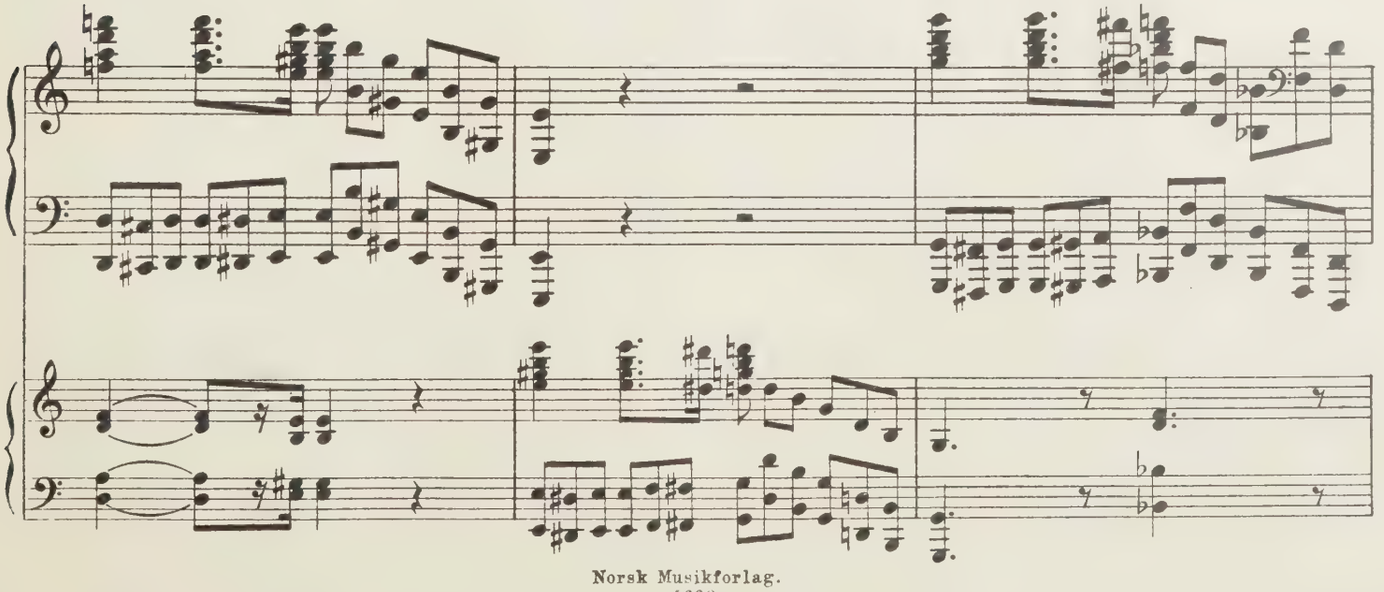
E

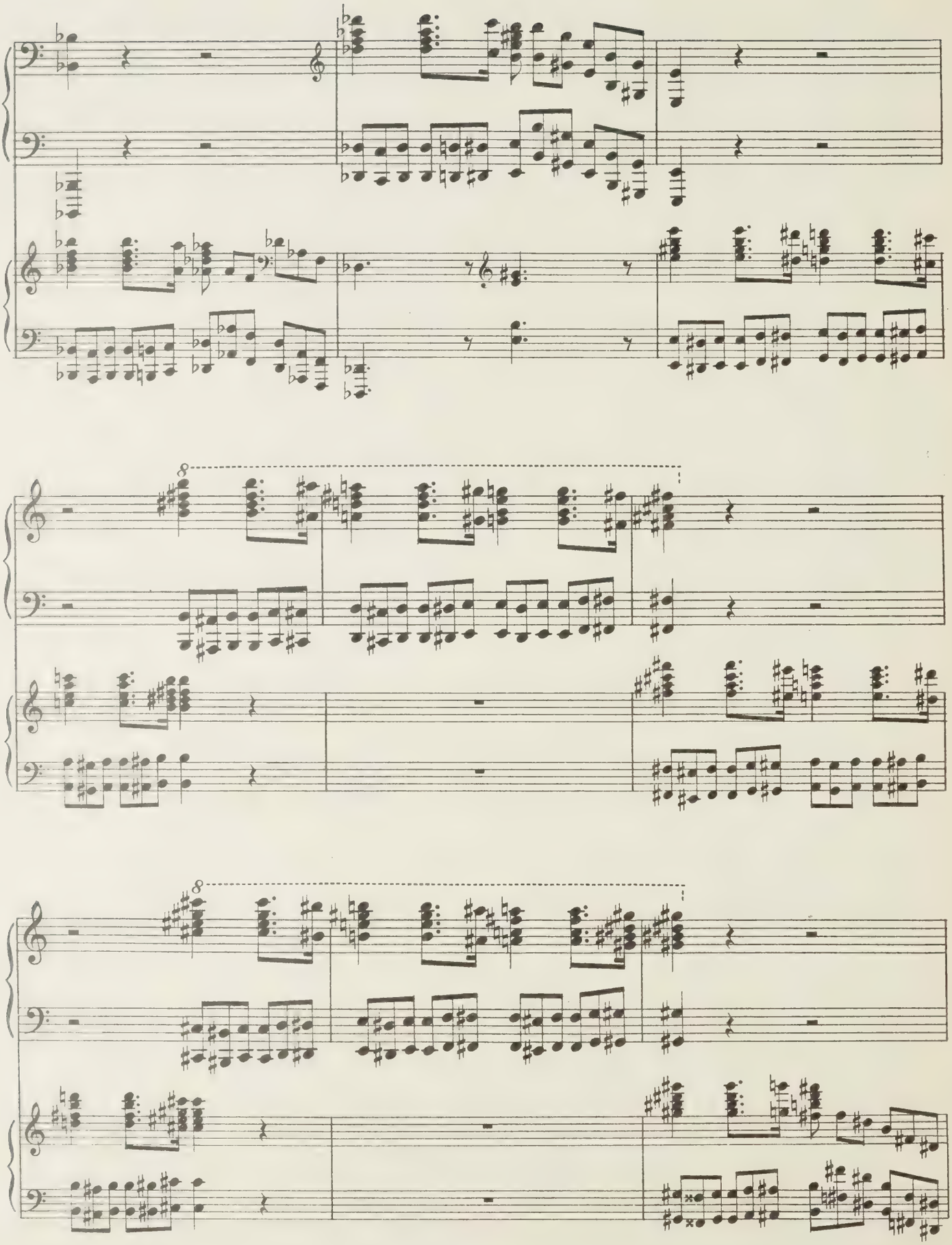
Poco più vivo. (♩ = 126.)

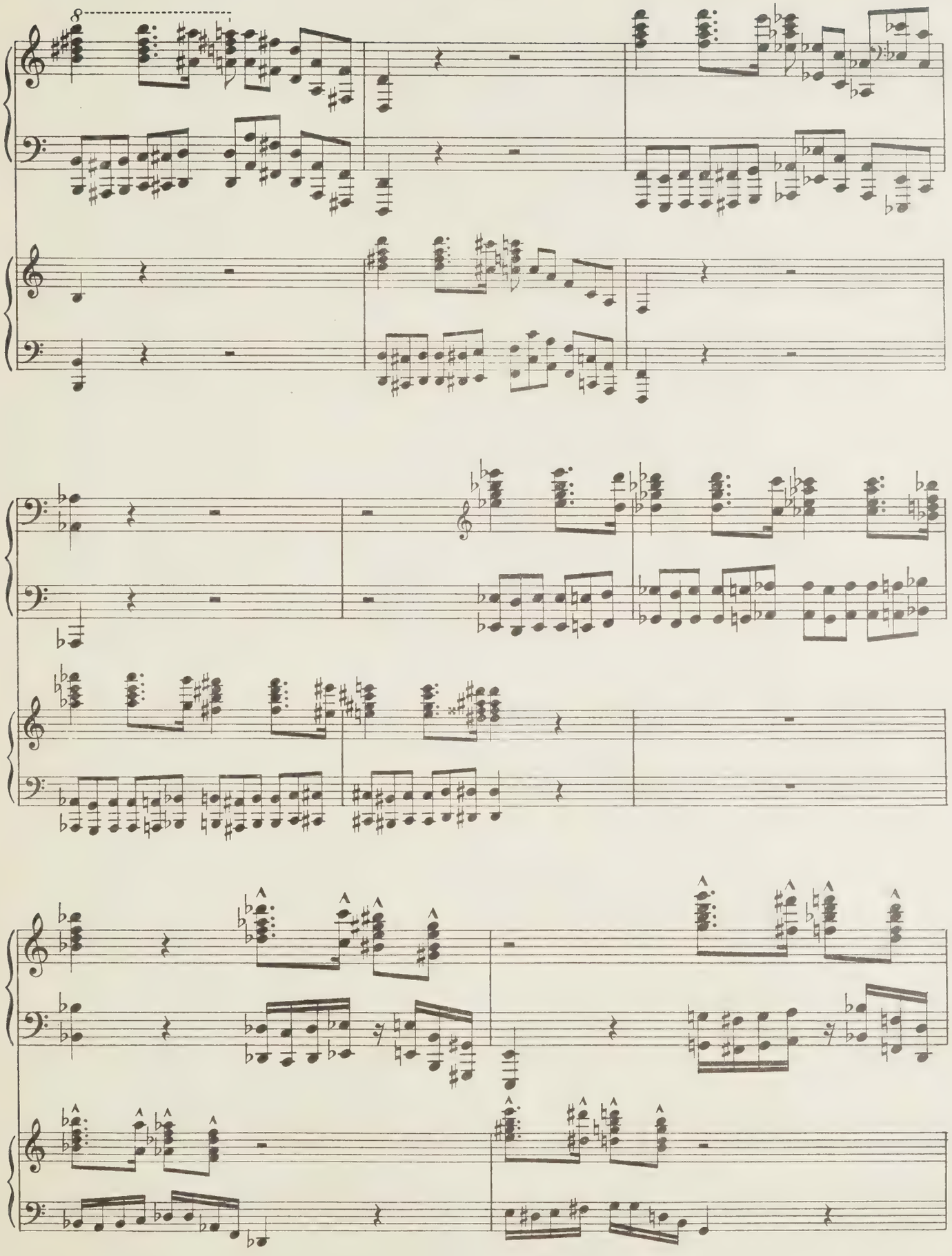


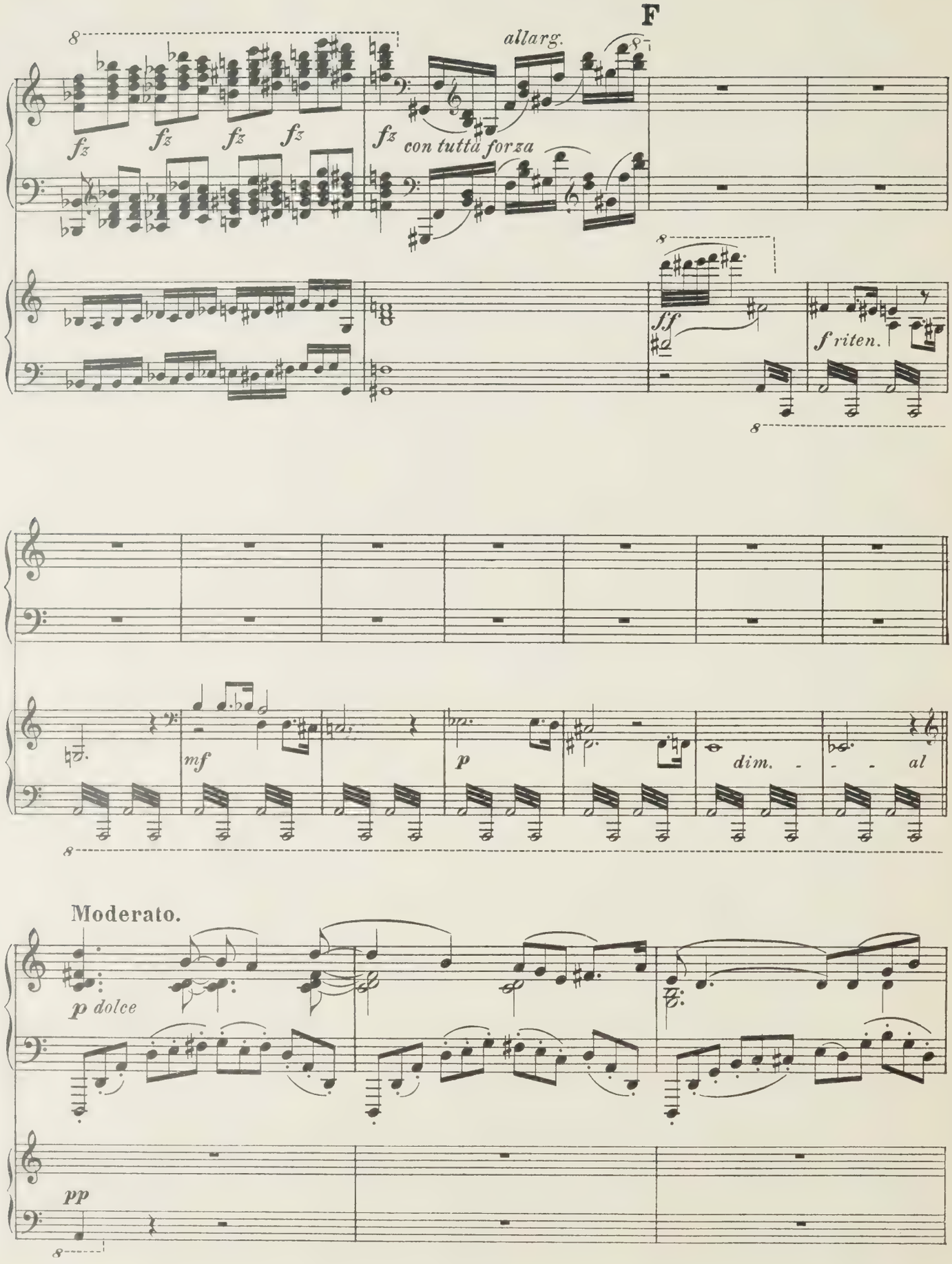

ff

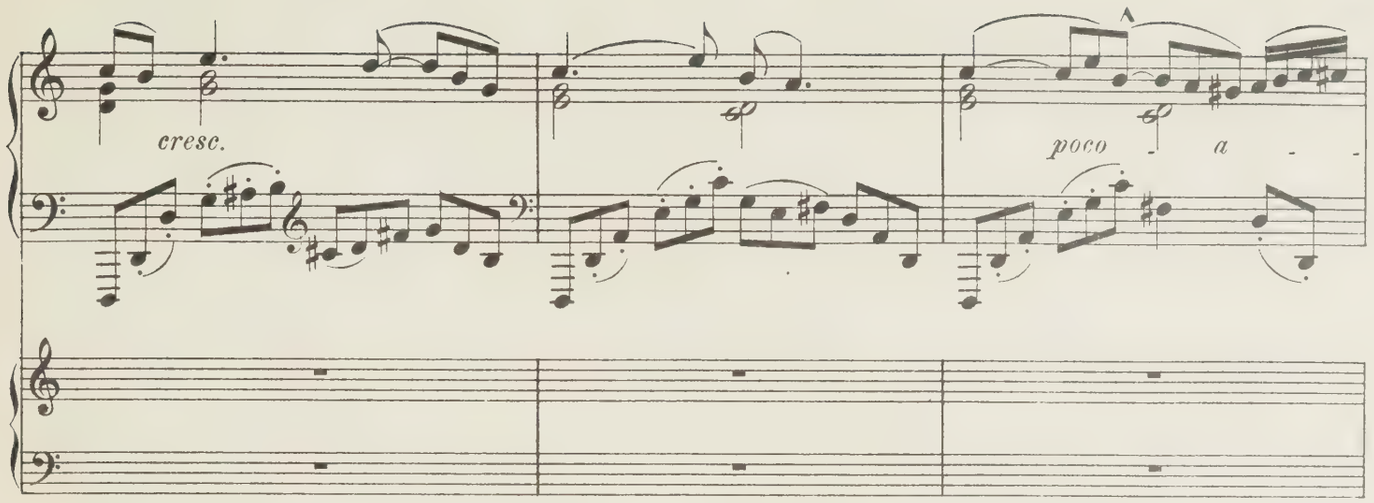

sempre ff

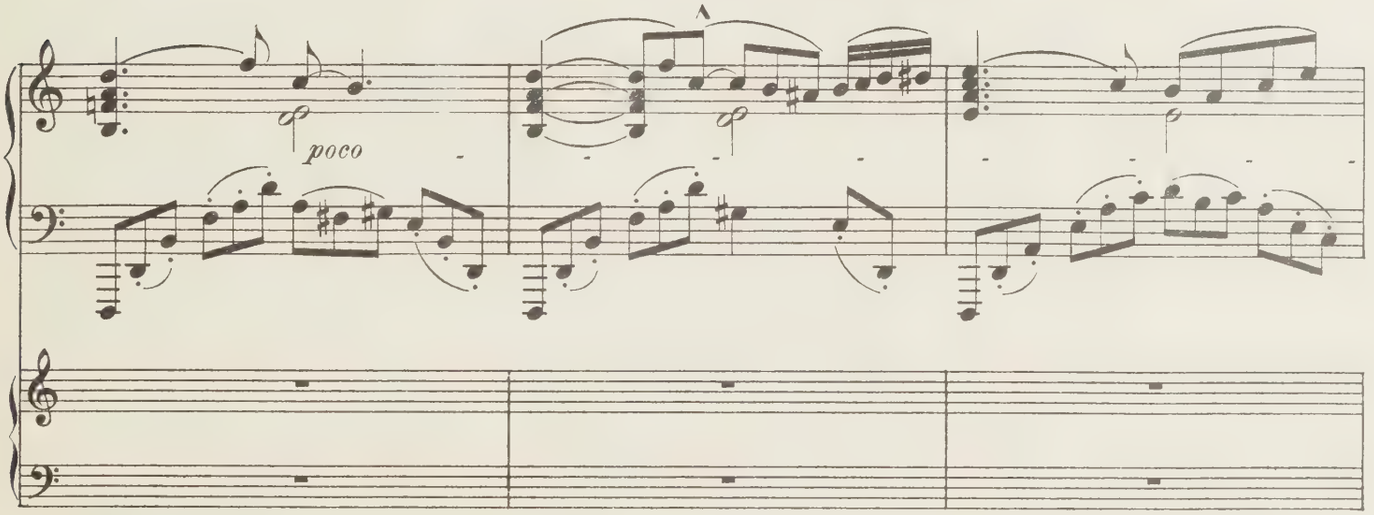


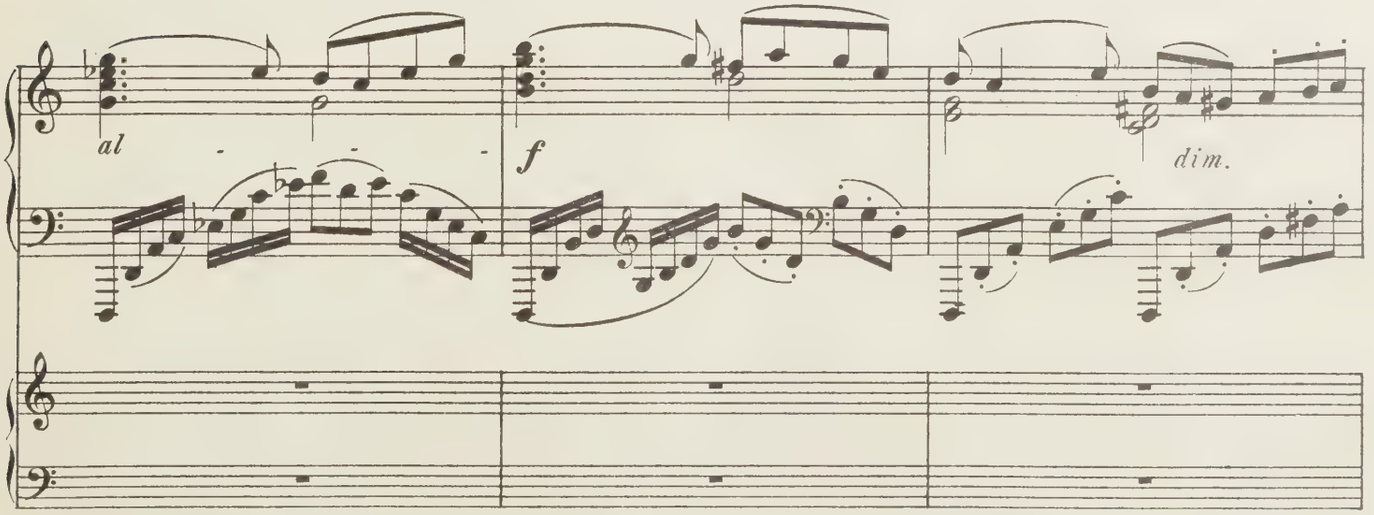


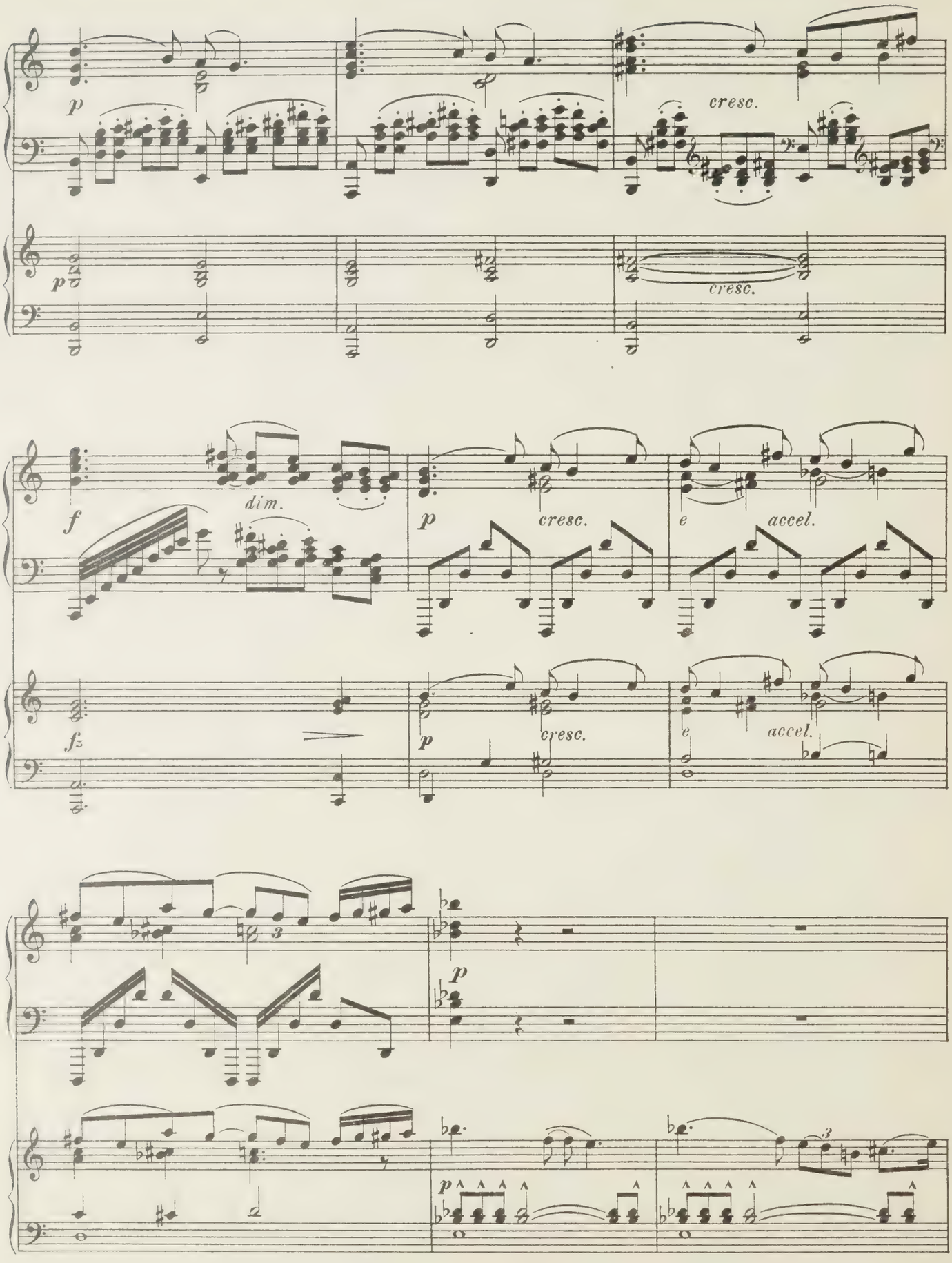



F
allarg.
fz
con tutta forza
ff
f riten.
mf
p
dim.
al
Moderato.
p dolce
pp


cresc.
poco a


poco


al
f
dim.


p
cresc.
p
cresc.
f
dim.
p
cresc.
e
accel.
fz
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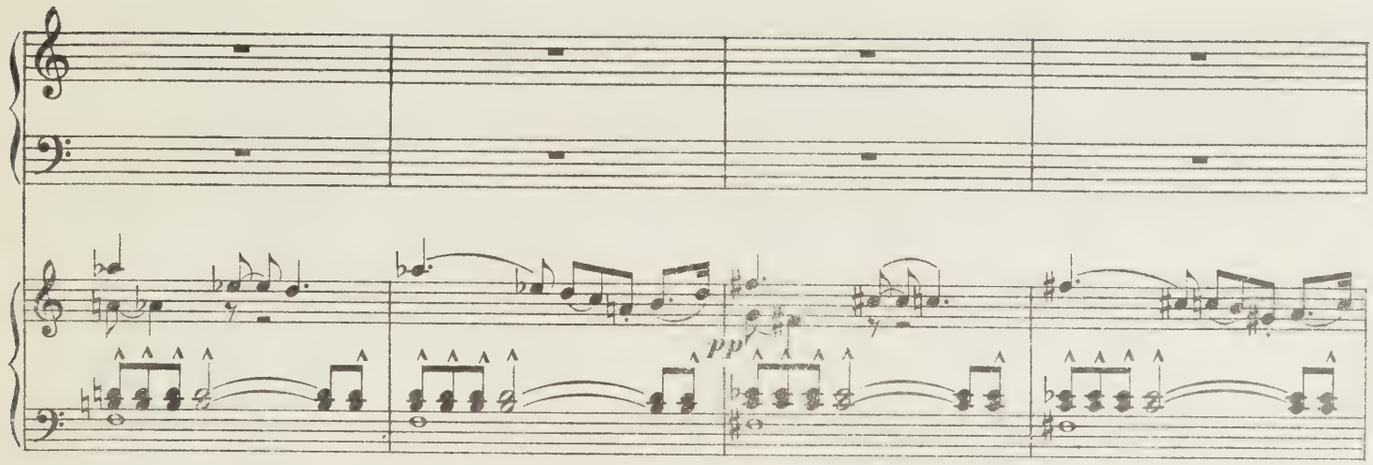
e
accel.
3
p
p
3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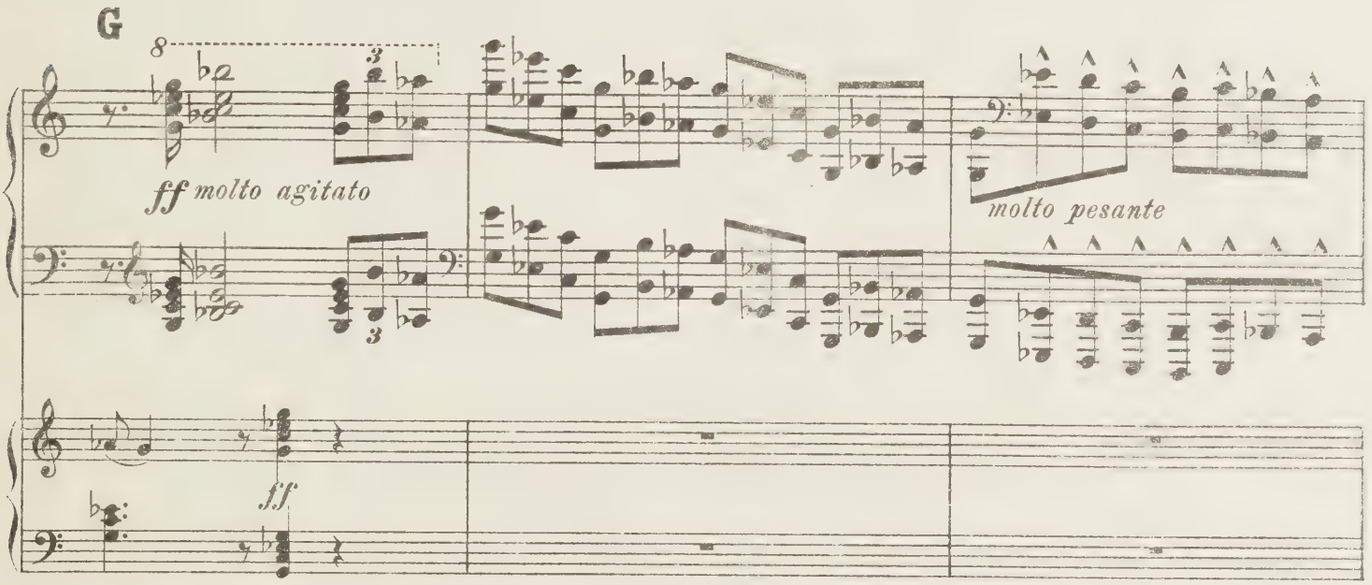
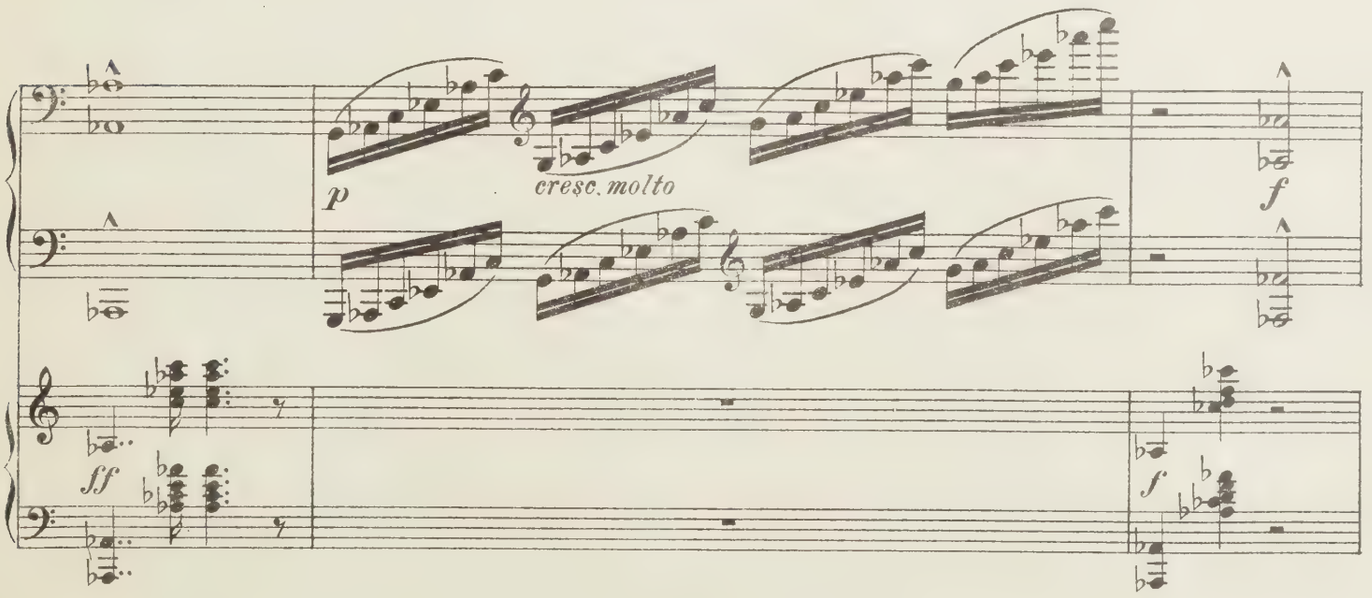

G
8
3
ff molto agitato
molto pesante
3
ff


p
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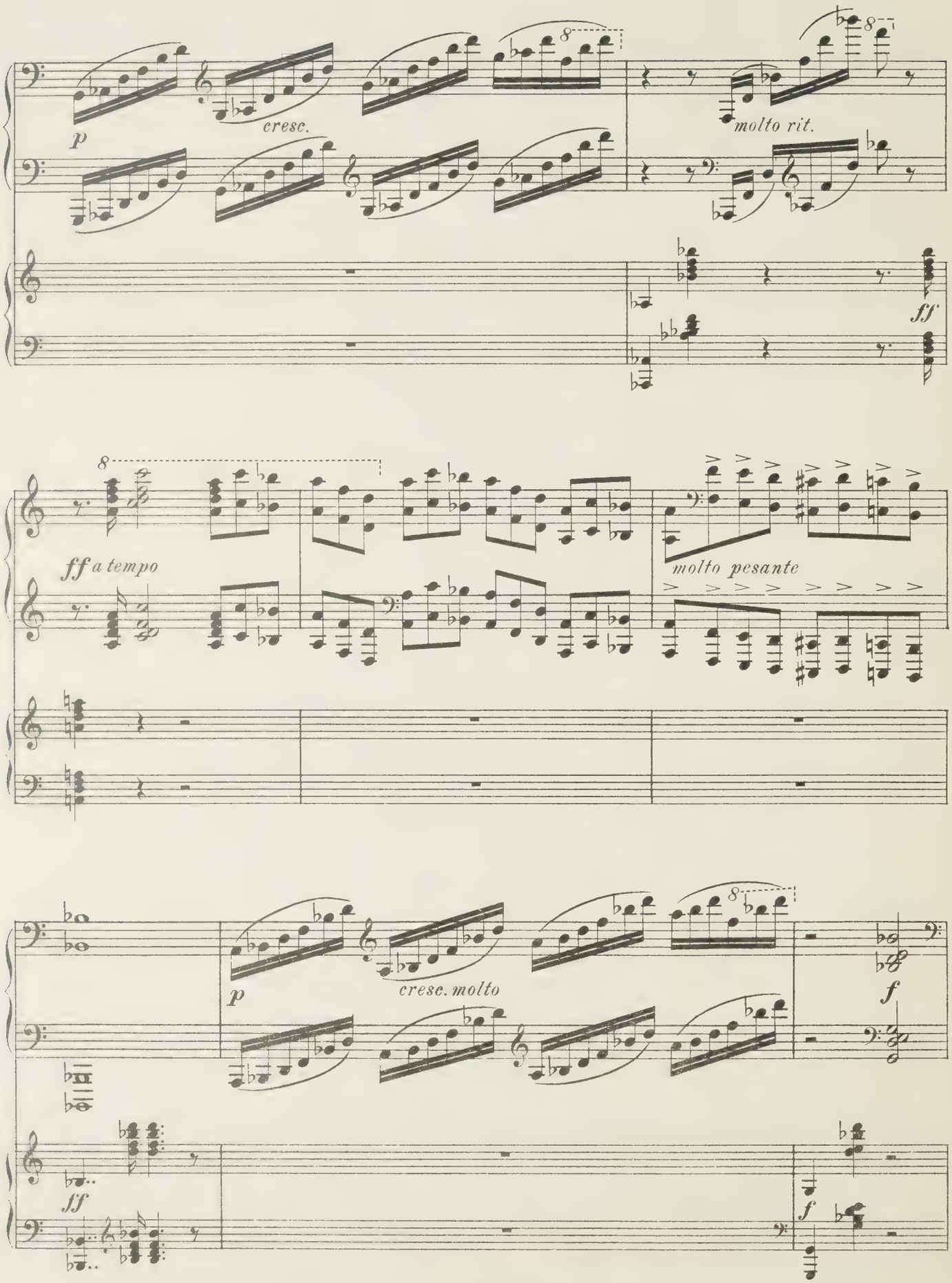
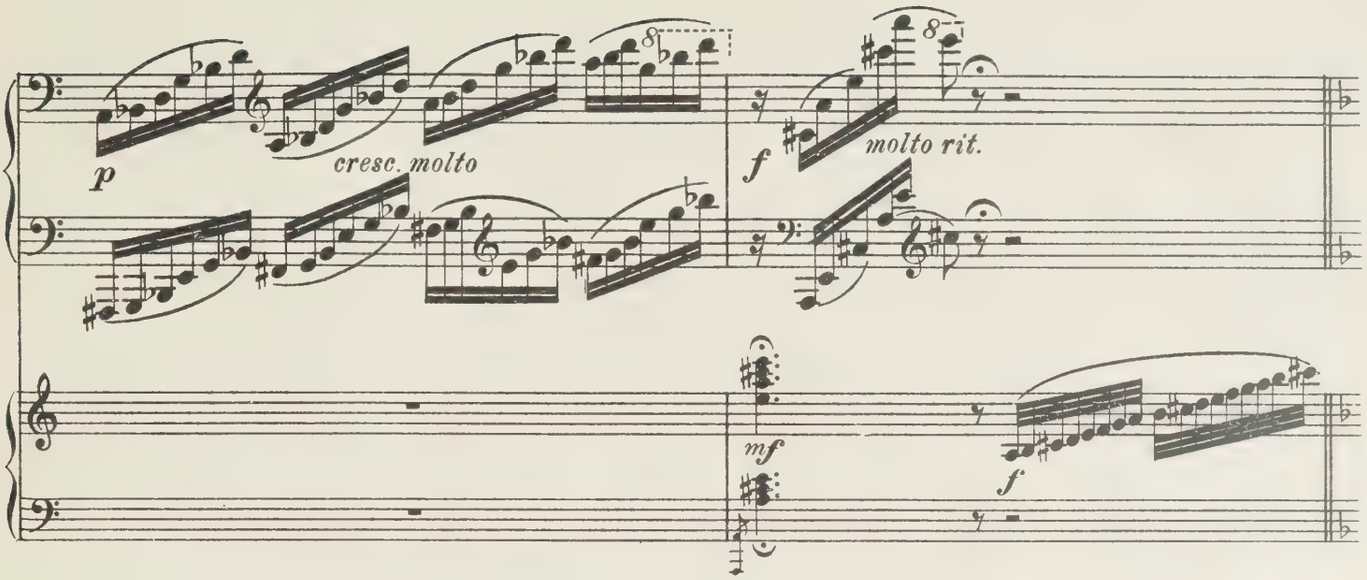
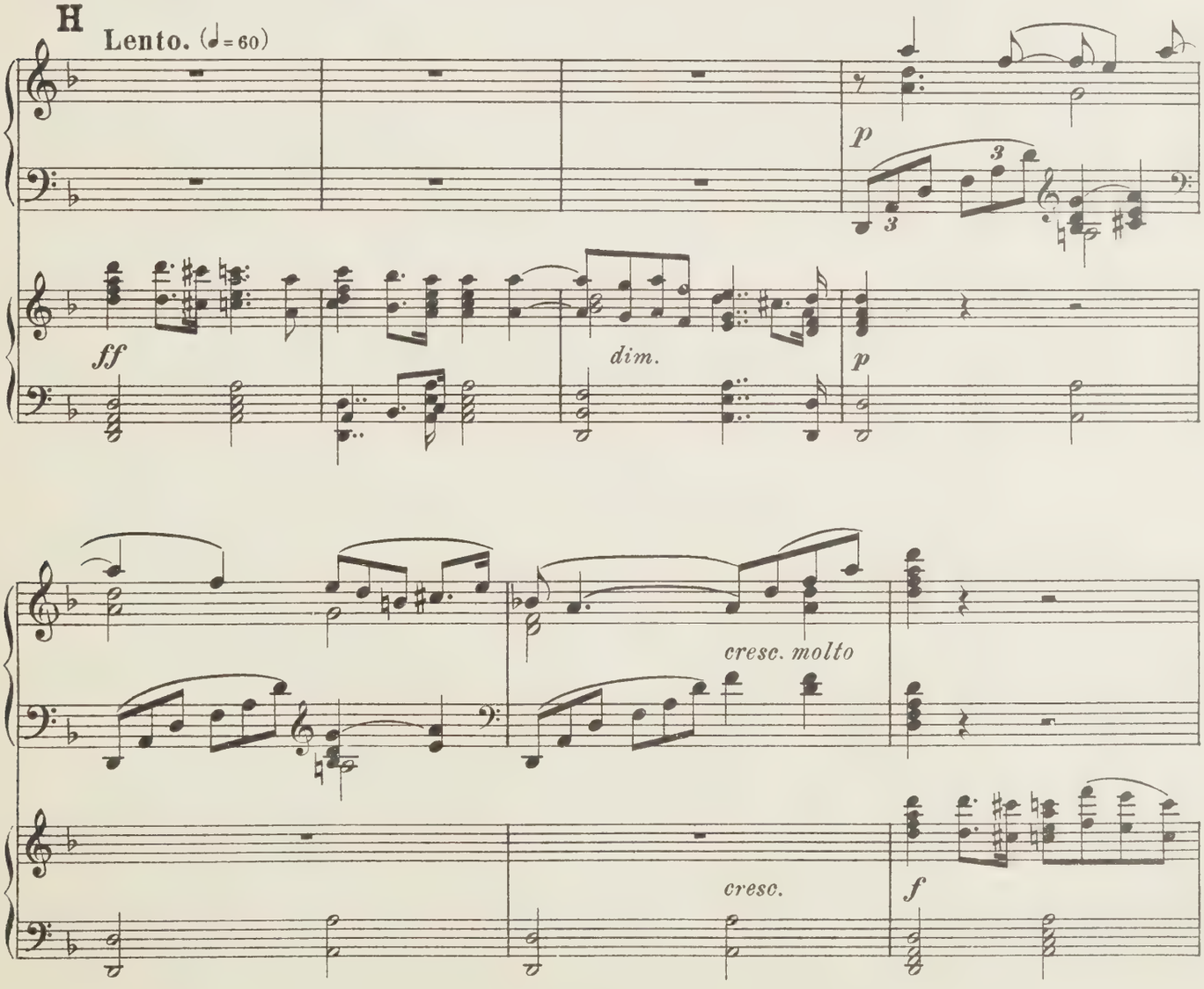
f
ff
f

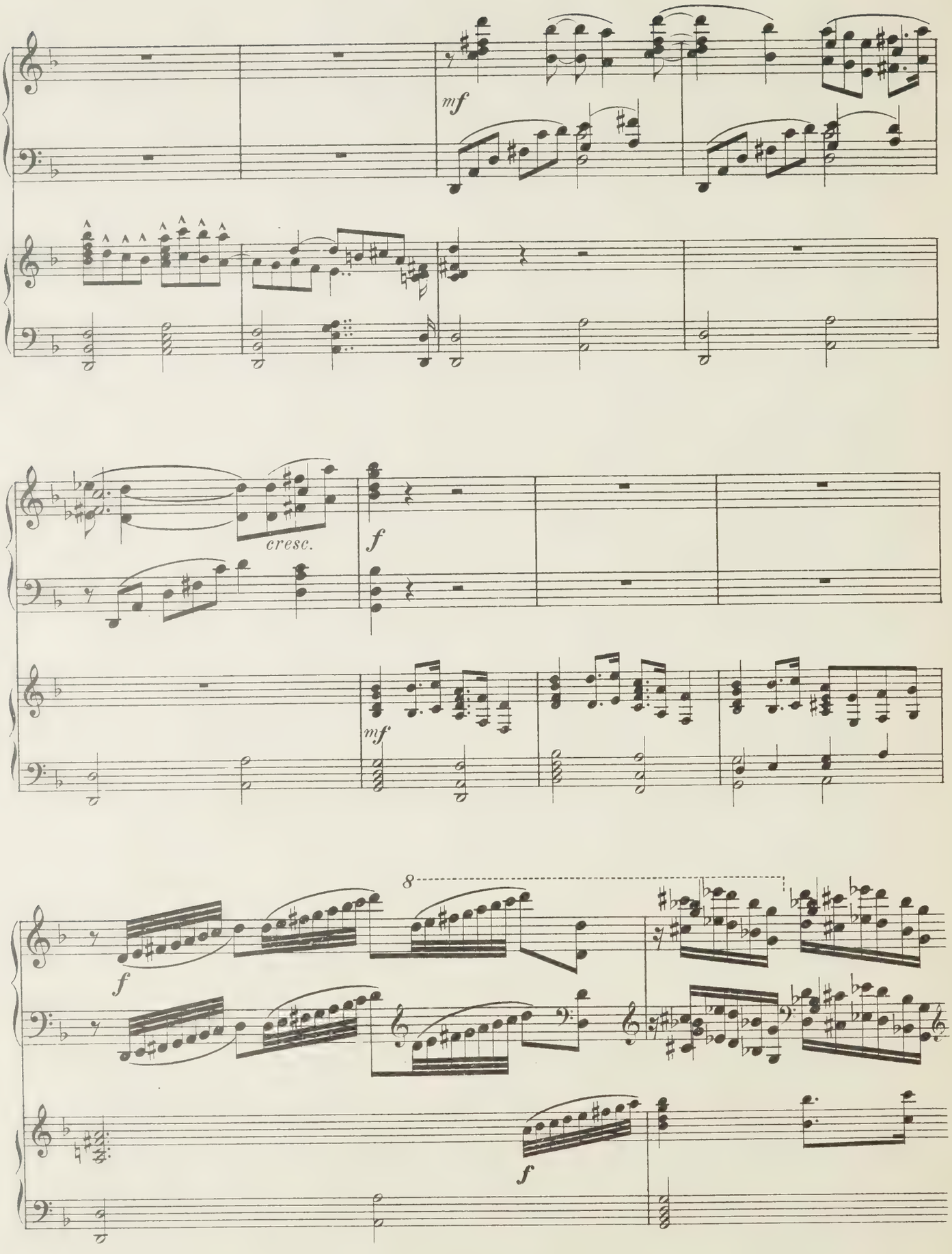

p
cresc.
molto rit.
ff
ff a tempo
molto pesante
p
cresc. molto
f
ff
f



Marcia funebre.

H **Lento.** (♩= 60)




mf
cresc.
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8
f
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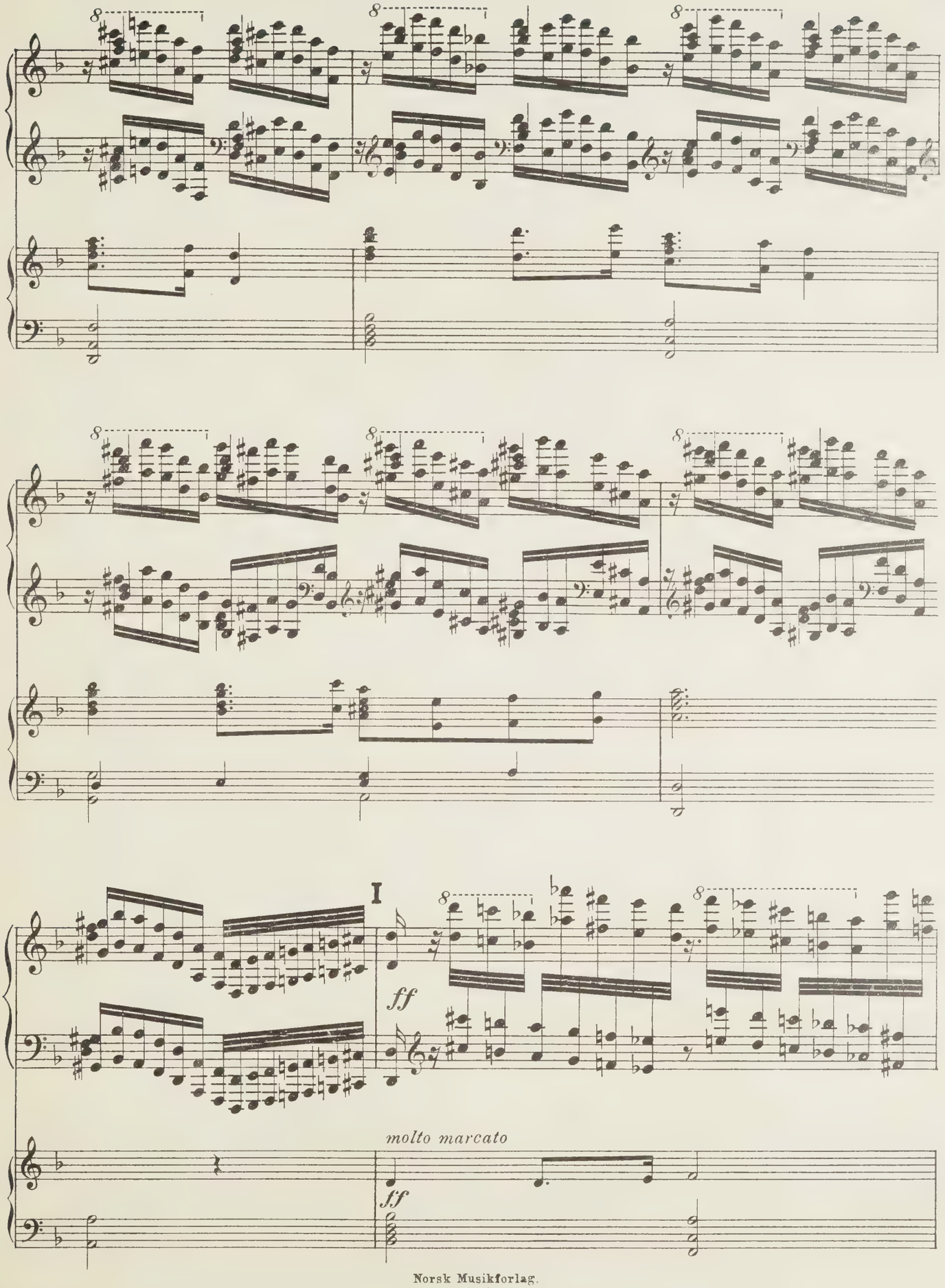
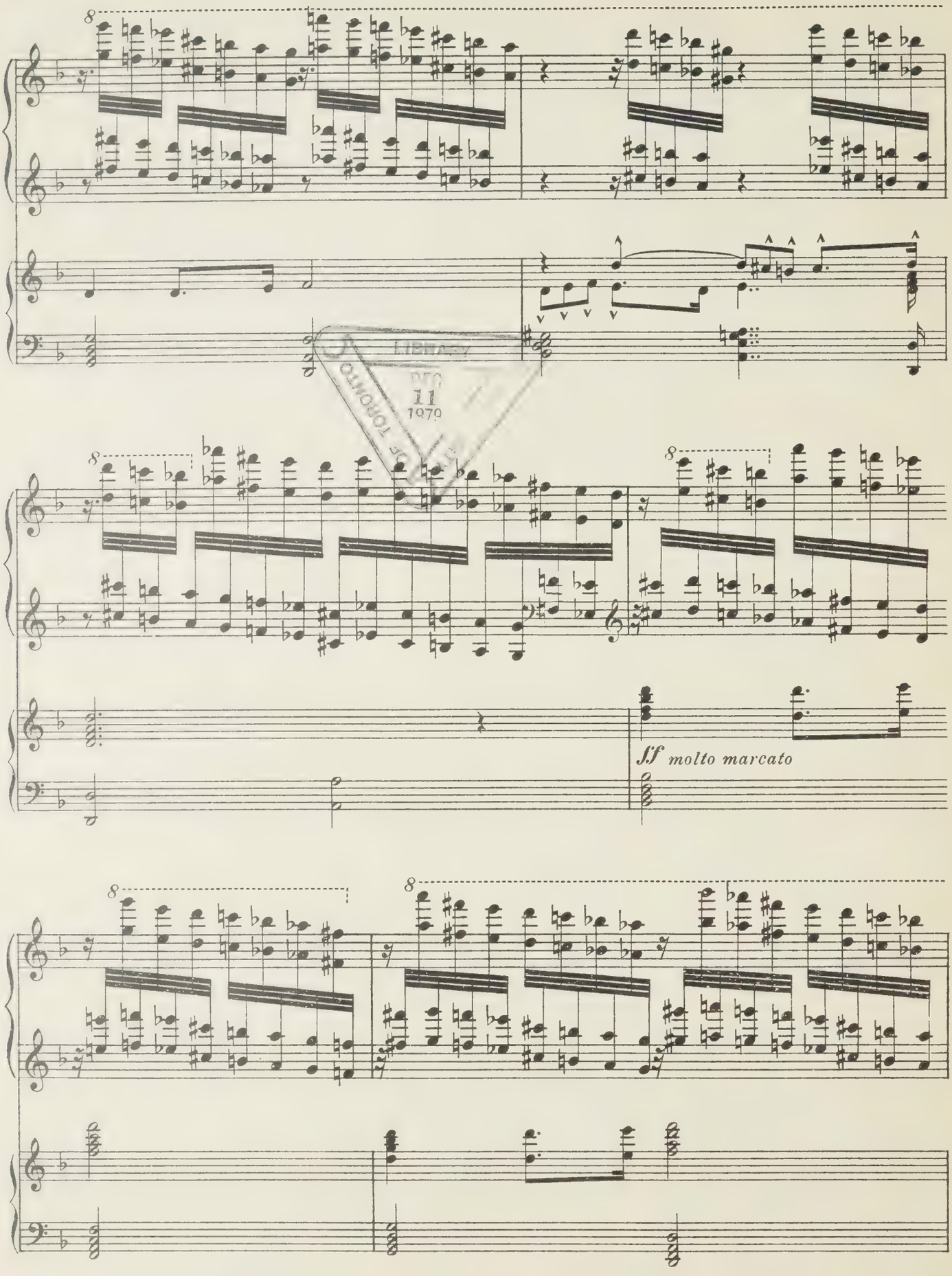

I
ff
molto marcato
ff



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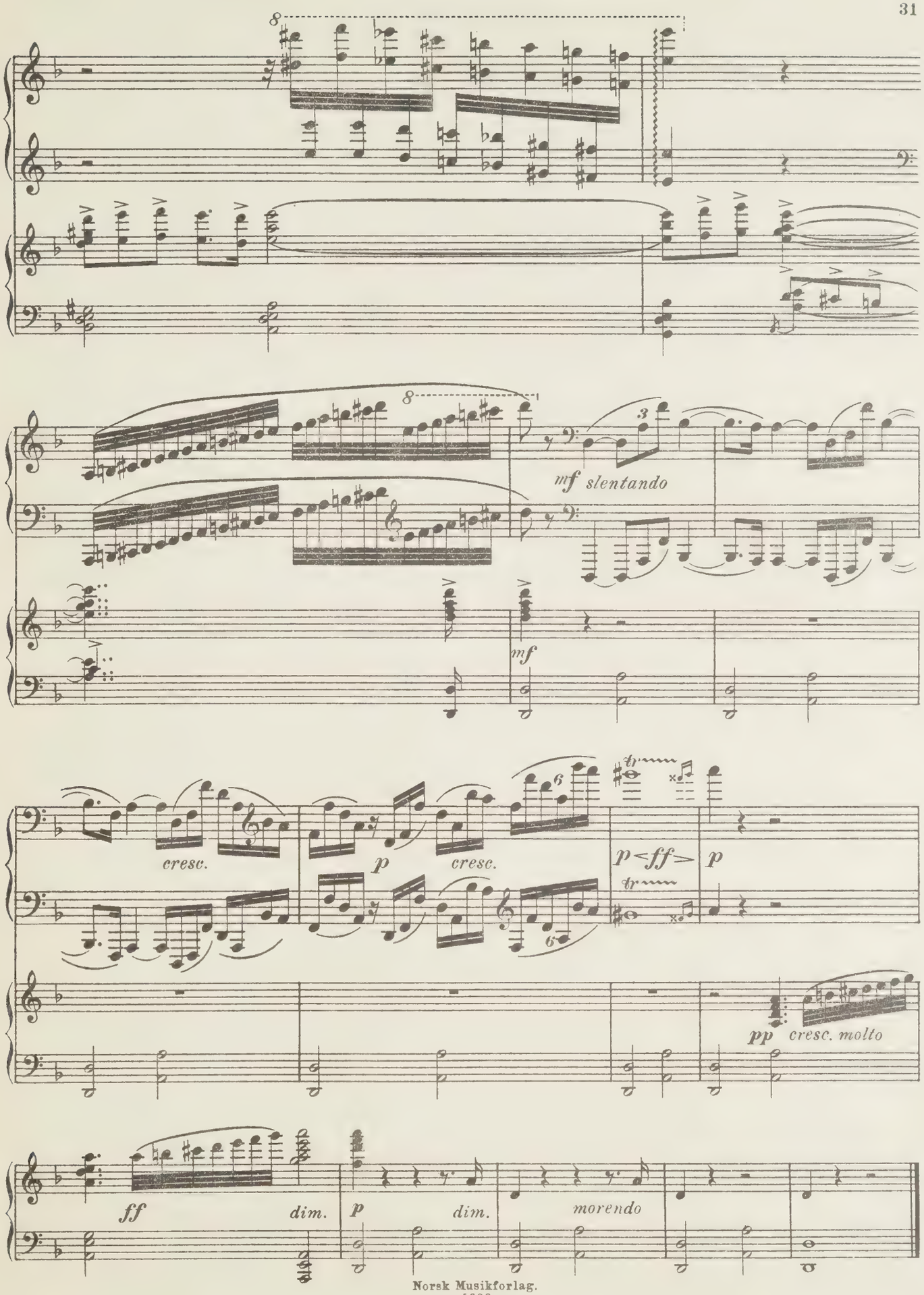

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